Leading Publication in the World of Offset-Letterpress Printing

The Inland Printer

SEPTEMBER 1954



The Successful Pricing of Printing

Gravure-Offset Offers Possibilities

Premakeready Requires Accurate Materials

Basic Design for Today—Advertising Blotters

Another Linotype First . . .

The Hydraquadder



this first truly hydraulic quadder brings you unsurpassed economy in setting quadded lines.

Linotype's entirely new and entirely different Hydraquadder increases production and reduces the cost of quadded composition.

Constantly circulating hydraulic fluid powers the Hydraquadder and gives you dependable, economical setting of display, heads and classified, or copy that calls for centered, flush left or flush right lines.

Hydraquadder superiorities include:

1. **Perfect accuracy of centering and margin.**
2. **Smooth, sure, gentle jaw action by hydraulic pressure prevents "slap"—there is no mechanical linkage.**
3. **Uniform vise jaw pressure regardless of quadding function or line length.**
4. **Automatic "wipe" action keeps jaws free of metal accumulation.**
5. **No adjustments—no maintenance.**

Hydraquadders may be specified for installation on new machines at the factory, or they can be applied to Linotypes now in your plant. Write or call your Linotype agency now for the booklet describing this revolutionary production aid that cuts composing-room costs.

LINOTYPE EXCLUSIVE

Only Linotype makes tape-operated quadders. The Hydraquadder will be available for manual or tape operation.

• LINOTYPE •

MERGENTHALER LINOTYPE COMPANY
29 Ryerson Street, Brooklyn 5, New York

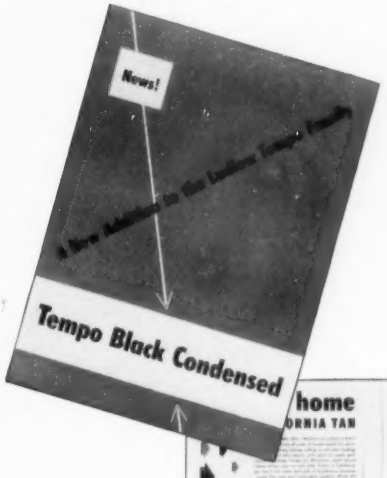
Set in Linotype Caledonia and Spartan families

L E A D E R S H I P T H R O U G H R E S E A R C H

Agencies: New York, Boston, Chicago, Dallas, Atlanta, Cleveland, San Francisco, Los Angeles. **In Canada:** Canadian Linotype, Limited, Toronto, Ontario

Ludlow Tempo Black Condensed

Here is the newest member of the growing Ludlow Tempo family —a condensed letter for you to use with other members of the popular Tempo family. Examples of everyday advertising display and grocery composition shown in the folder illustrated below show how Ludlow Tempo Black Condensed can be put right to work in your composing room.



Send for your copy of this new Ludlow typeface folder today



Ludlow Tempo Black Condensed is amazingly useful wherever boldness and emphasis are desired. It packs a real punch in grocery advertising and sales circulars. Tempo Black Condensed is an outstanding typeface for department store and specialty shop display. It is also an excellent letter for publication feature heads and advertising display and for a great variety of commercial printing. The folder shows how and why—send for your copy.

Free . . . We will also send you two recent prize-winning folders on new Ludlow typefaces entitled Ludlow Record Gothic Condensed and Ludlow Typefaces.

Ludlow Typograph Company 2032 Clybourn Avenue, Chicago 14

Set in members of the Ludlow Tempo family

Three Operations in One



RUBBER PLATES

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COLOR PLATE
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DAY & NIGHT

SEPTEMBER 1954
Vol. 133 No. 6

The Inland Printer

FIRST PUBLICATION OF ALL THE PRINTING INDUSTRY

In this issue

●After our special Craftsmen's issue in August, we're back again this month to our usual diversified range of graphic arts topics. Leading off is Phillips N. Piper, who takes up the sometimes touchy subject of just how much a printing job is worth—to the customer. A good many printers have priced themselves right out of the business, either by undervaluing or by overvaluing their work, and any printer may pick up some valuable hints from Mr. Piper's discussion. ● In the realm of new developments, E. A. Crawford describes some of the potentialities of the gravure-offset process, which embodies some of the virtues of letterpress, offset lithography, and flexographic printing. ● And, taking another tack on the "new ideas" theme, G. H. Petty continues his series on Basic Design with some tips on dressing up that old stand-by, the advertising blotter. ● Photocomposition is still very much in the "new" category, too, but an article on page 46 tells how a St. Louis firm has turned it into a major line of profitable work. ● In case you weren't able to go to Philadelphia last month, you'll find the full story of the Craftsmen's convention beginning on page 50, together with photographs of the industry leaders who will head the Craftsmen during 1954-1955.

Next month

● Printers will soon be hearing a great deal about guaranteed wage plans, so coming up for October will be an article on the subject. The fifth article on premakeready (or pre-press) by Robert T. Rice will discuss rigid plate mounting. Olive Ottaway will have another of her interesting articles on selling printing. How the printer and the printing teacher can best coöperate to solve the manpower problem in the printing industry will be emphasized in an article by Désiré Kauffmann, New York printing teacher. Dozens of other how-to-do-it articles and departments, too!!

LEADING ARTICLES

Successful Pricing of Printing—By Phillips N. Piper 39
Lithographers' Panel Discusses Management Vs. Labor Problems 41
Gravure-Offset Offers New Possibilities—By E. A. Crawford 42
Accurate Materials for Premakeready—By Robert T. Rice 44
Increasing Photocomposition Work Cause of New Warwick Expansion 46
Hartford Printers and Educators Work Together to Issue Brochure to Build Up Industry Manpower 47
Sales Opportunities in Education—By Olive A. Ottaway 48
Craftsmen Elect Mahoney President at Philadelphia Convention 50
The Outstanding International Craftsman of the Year 51
Typographic Scoreboard—By J. L. Frazier 53
Basic Design for Today: II—Advertising Blotters —By G. H. Petty 54

REGULAR FEATURES

Books for the Printer 70
Composing Room 67
Convention Calendar 92
Do You Know 95
It's a Quiz 44
Month's News 78
New Equipment 73
New Literature 93
Offset 58
Offset Questions 59
Pressroom 56
Scanning the Scene 52
Slug-Casting Problems 68
Specimen Review 61

Cover Design by LeRoy Barfuss, Rochester, New York

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The Inland Printer will accord manuscripts, photographs, drawings, etc., courteous attention and normal care, but cannot be held responsible for unsolicited contributions. Contributors should keep duplicate copies of all material sent in. Address all contributions to The Inland Printer, 309 West Jackson Boulevard, Chicago 6, Illinois.

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ENTERED AS SECOND-CLASS MATTER, June 25, 1885, at the Post Office at Chicago, Illinois, under Act of March 3, 1879. Additional second-class entry at Long Prairie, Minn.

Associated Business Papers Magazine Publishers Assn. Audit Bureau of Circulations

"I'd like a smaller bill, too!"



Want to smooth the ruffled feathers of cost-conscious customers? Then we suggest you try using Consolidated Enamel Papers.

Consolidated Enamels *cost less than other enamel papers of equal quality*. To prove it, your Consolidated merchant will show you actual printing comparison tests against leading competitive papers, both on-the-machine and old-fashioned enamels. *Regardless of coating methods*, Consolidated Enamels give identical or better quality for lower cost.

Why? Because of the *know-how* Consolidated gained through years of pioneering the modern enamel papermaking method. Over two million tons have produced outstanding, trouble-free results for printers across the nation.

Ask your Consolidated merchant to show you convincing comparison tests today.

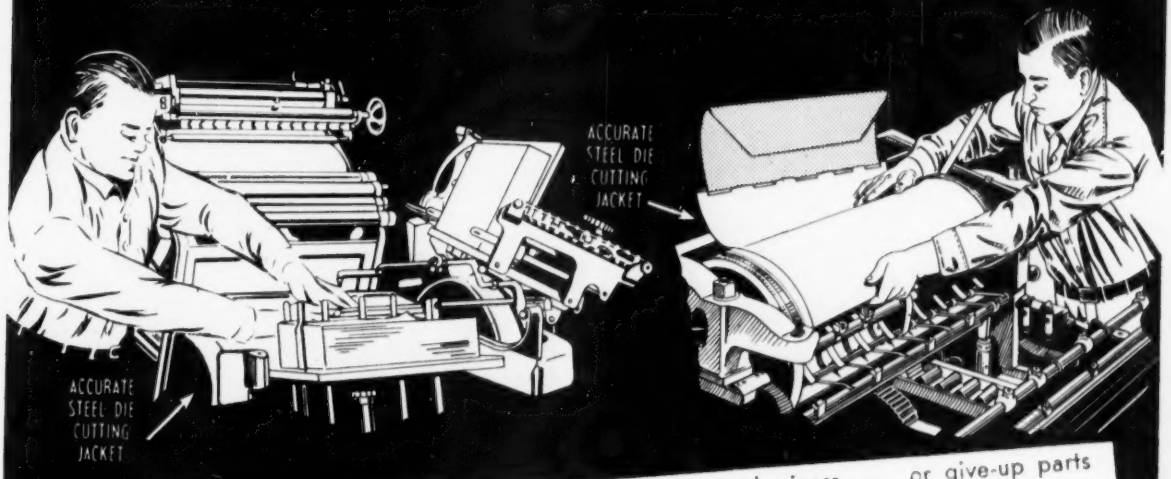
Consolidated

enamel printing papers

production gloss · modern gloss · flash gloss · productolith · consolith

CONSOLIDATED WATER POWER & PAPER CO. · Sales Offices: 135 S. La Salle St., Chicago 3, Ill.

ARE YOU PASSING UP THE BIG PROFIT IN DIE CUTTING?



No longer is there any need to "by-pass" profitable die-cut business . . . or give-up parts of the profit by "farming out" die-cut jobs.

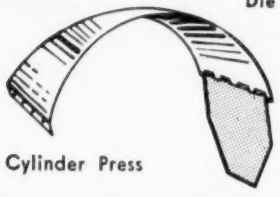
Not when Accurate makes die cutting so easy for you to do on the printing presses you now have.

With Accurate Jackets you convert your platen or cylinder printing press to a cutting press and back again in a few minutes.

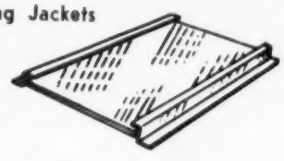
Our Die Cutters Manual tells you all you need to know about die cutting. It's free, write for it.

Accurate Cutting Dies last longer, simplify make-ready, assure accurate cut-outs.

Die Cutting Jackets



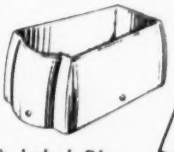
For Cylinder Press



For Platen Press

STEEL RULE CUTTING DIES





High Label Dies

Often users write to thank us for opening up their eyes to the terrific profit potential in Die Cutting. In these letters it is always interesting to note how they emphasize the fool-proof simplicity of die cutting the *Accurate Way* and the convenience of famous Accurate . . . .



SAME DAY SERVICE!

Dies Shipped Same Day Order is Received

ACCURATE

STEEL RULE DIE MANUFACTURERS

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Intelligent Service to the Printing Industry for Over 23 Years

There's a brand new STAR at SORG

★ it's the NEW granite mimeograph



...with NEW character in color!

Always a distinguished sheet, the new GRANITE MIMEOGRAPH now offers an even more distinctive appearance in texture and color. Here is an outstanding mimeograph paper . . . with greater opacity and bulk, and with more rapid ink absorption. GRANITE MIMEOGRAPH gives excellent results at high speeds because of its uniform quality, absence of lint, and its perfect affinity for ink. It is ideal for fast press runs and automatic feeding, and produces maximum impressions in minimum time. It's economical, too, because it can be printed on both sides without show-through.

FREE SWATCH FOLDERS of the new, improved Sorg's GRANITE MIMEOGRAPH with the full line of color swatches, are available through Sorg Paper Distributors in all major cities or by writing direct today to Dept. IP-9, The Sorg Paper Company, Middletown, Ohio.



Sorg's GRANITE MIMEOGRAPH comes in five attractive, eye-pleasing shades: Blue, Canary, Green, Tan, and Flame. May be purchased in large or small quantities in either cut sizes or standard ream sizes.

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Manufacturers and Converters of Stock Line and Specialty Papers

MIDDLETOWN, OHIO

STOCK LINES

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EQUATOR INDEX BRISTOL • GRANITE MIMEOGRAPH • MIDDLETOWN POST CARD
VALLEY CREAM POST CARD • No. 1 JUTE DOCUMENT

the LEADER sets the pace





More than a century ago, Sam'l Bingham produced the first commercial printing roller and set the pace of leadership in the roller industry. Through constant research, experiment, and experience, his successors have maintained that leadership by producing rollers which made possible the use of faster presses, modern inks and better techniques in the pressroom.

THESE ARE FACTS:

High-speed presses use up the effective mileage on rollers sooner than older, slower presses.
Long continuous runs wear out rollers faster than infrequent press runs.

Replacing rollers as soon as their life of efficiency has been spent guarantees lower production costs and increased quality of printing.

the Right Roller right away

Rubber rollers re-ground quickly and accurately in each of our modern factories—

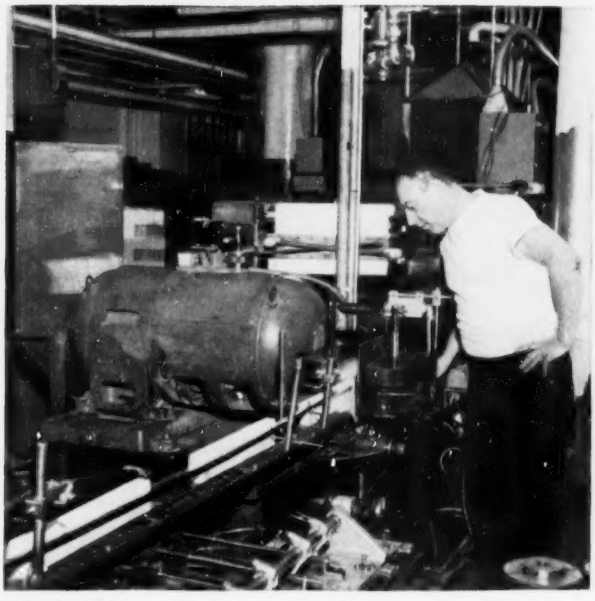
CHICAGO—*Home Office*

ATLANTA	HOUSTON	NASHVILLE
CINCINNATI	INDIANAPOLIS	OKLAHOMA CITY
CLEVELAND	KALAMAZOO	PITTSBURGH
DALLAS	KANSAS CITY	ST. LOUIS
DES MOINES	MILWAUKEE	SPRINGFIELD, O.
DETROIT	MINNEAPOLIS	TAMPA, FLA.

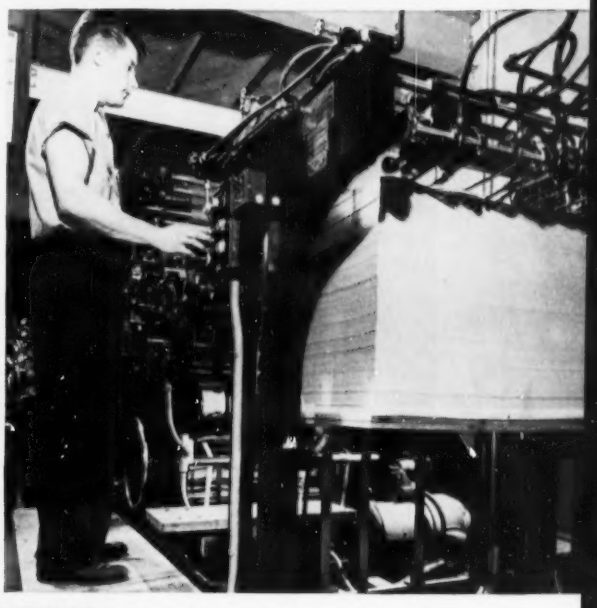
RUBBER . . COMPOSITION . . VULCANIZED OIL Rollers

SAM'L BINGHAM'S SON MFG. CO.
MANUFACTURERS OF
PRINTERS' ROLLERS


LETTERPRESS ACA drive on a 5/0 press at Lord Baltimore
Press uses less power than comparable drives.
GENERAL ELECTRIC



BINDERY ACA reduces maintenance—has no cost-consuming heat problem, few moving parts in control.



OFFSET ACA drive mounted on Harris press saves mounting cost and valuable pressroom space.

Better speed regulation at lower cost with General Electric ACA press drive

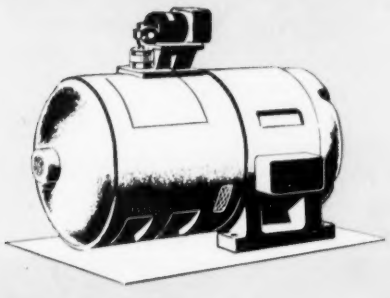
With adjustable speed direct from a-c power, G.E.'s ACA drive holds your press at the chosen speed regardless of load changes

Even with changing impression load or tackiness of ink, you get higher quality work from your press with General Electric's ACA press drive.

This drive holds your press at the speed you choose—helps eliminate creeping. Regardless of load changes, the speed of your press remains essentially constant. You cut down the stops and starts that increase set-up time. Thus, your production time is lowered and your costs are reduced.

You get this excellent speed regulation from the ACA at lower cost, too. There is no need for secondary resistors, so you save valuable space by press mounting the entire drive. You save still more money because it uses an average of 15 percent less power than comparable drives. And you run at the highest speeds consistent with good quality.

Like your press, your drive is a production tool. Select it carefully. Specify a General Electric ACA press drive the next time you purchase printing equipment. For additional information, contact your nearest G-E Apparatus Sales Office, agent, or distributor. Or write for Bulletin GEA-5568, General Electric Co., Section 653-34, Schenectady, N. Y.



- DC PERFORMANCE DIRECT FROM AC POWER
- TOP PRESS SPEED CONSISTENT WITH FINE PRESSWORK
- EASE OF INSTALLATION, OPERATION, MAINTENANCE

Progress Is Our Most Important Product

GENERAL ELECTRIC

NOW! Extra printing jobs for YOU!

with NEW KLEEN-STIK® FACE-STIK

transparent self-sticking adhesive



• SELLS CUSTOMERS AS THEY ENTER



• BUILDS GOOD WILL AS THEY LEAVE



UNIQUE **2-WAY** SELLING MESSAGE HITS BUYERS COMING and GOING!

New, easy, *face-to-the-glass* application for printed displays adds new selling power for advertisers . . . new selling opportunities for *you!* Kleen-Stik "FACE-STIK" *transparent* gumming permits printing by regular letterpress or offset process on practically any paper stock—converts to durable, semi-permanent, *two-sided* display for posting on *inside* of glass. One side completely covered with transparent Kleen-Stik. Lasts longer . . . stays fresher . . . *doubles* all the famous self-sticking advantages of KLEEN-STIK. Print as you regularly would—send us the sheets.

FAST, EASY APPLICATION . . .
SIMPLY PEEL AND PRESS

Needs no pre-washing of glass — no messing with water, glue, tape or rolls.

WRITE FOR SAMPLES AND PRICES TODAY!

PERFECT FOR POSTING INSIDE

• windows • doors • freezer cases • stock cabinets • counters • showcases • glass partitions • car windows • windshields

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225 North Michigan Avenue • Chicago 1, Illinois
Pioneers in Pressure Sensitives to the Trade



A brief case...

for getting better acquainted with this offset specialist

Your ATF representative knows offset from platemaking to finished job. It figures—his company's line of presses run from a 14 x 20 Chief, through the 14-press Mann line, up to the giant web-fed Webendorfers.

If you are planning to get into offset, or to expand your present offset production facilities from duplicators, the ATF representative is an ideal man to have in on your production equipment discussions. He can offer you simple plate-making equipment and presses, such as the Chief 20, in the size range needed to improve your productive capacity.

If you are a printer planning a further step in offset, your ATF representative can tell you about our outstanding camera and advanced plate-making equipment as well as high production Chief, Mann, and Web-fed offset presses listed below.

With this complete line of products to sell (letterpress, too, incidentally), the man from ATF can give you a sound recommendation when it comes to picking equipment that best fits your operation.

Makes a good deal of sense to call on him, doesn't it? It makes even more when you take a closer look at his line-up of ATF offset presses waiting for you on the following pages. AMERICAN TYPE FOUNDERS, *a subsidiary of Daystrom, Inc.*, 200 Elmora Avenue, Elizabeth, New Jersey.

OFFSET PRESSES—ATF Chiefs 14 x 20 to 22 x 29 · ATF Mann 22 x 34 to 42 x 65, one- and two-color. Also 38 x 53 Perfector. ATF Web-fed Webendorfer (Business Form, Publication, Webcolor, and Specialty presses, size to order).

PLATEMAKING EQUIPMENT—ATF Contact Printing Frame · Cool-top Layout Table · Film Developing Trough · Plate Developing Trough · Plate Whirler · Rubbing-up Table · Vacuum Printing Frame.

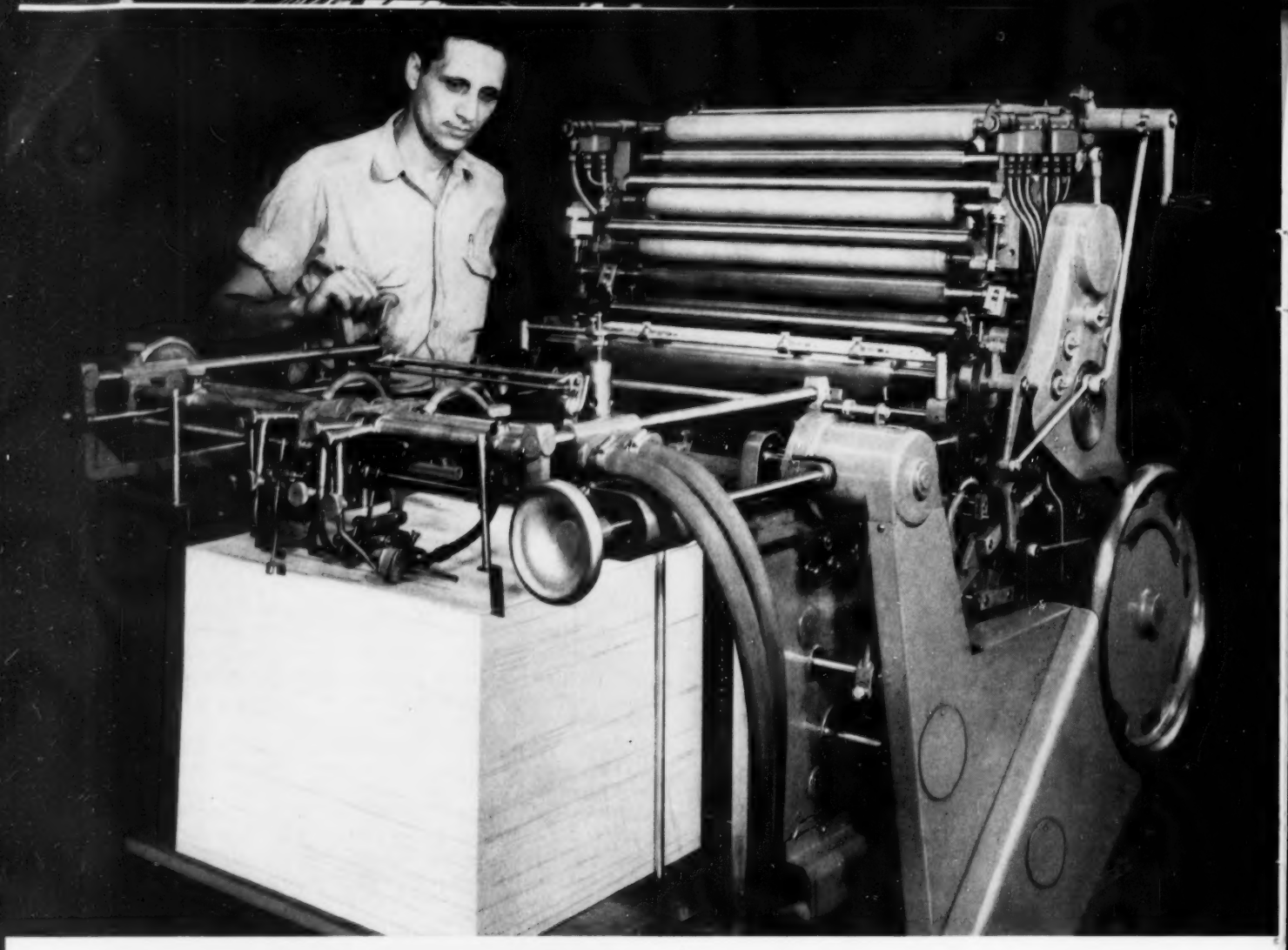
OTHER EQUIPMENT—ATF Process Camera, 24 x 24 · Douthitt Photomechanical Equipment · Hadego Photo Compositor · Kenro Camera · Flo-Mix Dry Powder (non-offset) Gun · Bindery Equipment.

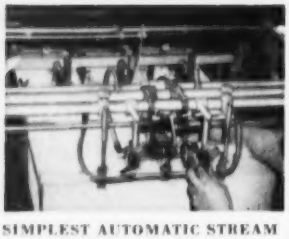
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ATF

BETTER, MORE PROFITABLE PRINTING FROM THE WIDEST LINE OF PROCESSES

Gravure...Letterpress...Offset





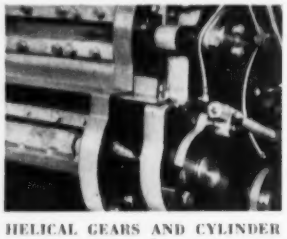
SIMPLEST AUTOMATIC STREAM FEED. Only 3 easy adjustments; no tools needed. Feeds widest range of stock; sheets from 8½" x 11" to 17¾" x 24½". Holds 16¼" pile of paper.



IMPROVED FOUNTAIN CONTROL. Twenty-five keys 1 inch apart provide finest ink control over fountain's full width, assuring proper inking of plate. Precise tint and solid coverage.



POSITIVE CHAIN DELIVERY. Delivers any paper—onion skin to 6-ply card—in straight, smooth piles. Guards protect pressman but permit easy access. Delivery capacity: 16½".



HELICAL GEARS AND CYLINDER BEARERS. Ground to extreme accuracy, gears are made from finest steel. Drive gears are quiet, long-wearing. Hand lever oils automatically.

Have you seen the ATF Chief 24?

If you are considering a press for jobs in the 17 x 22 size range, be sure that you check into the ATF Chief 24. In all areas in which this press has been placed in operation, additional installations have soon resulted.

Here's why. The Chief 24 contains every feature we could think of that makes it easier to operate and maintain. You get a steady, high (to 6000 IPH) and dependable rate of daily output. And you get it at an initial cost lower than any press of similar size and quality.

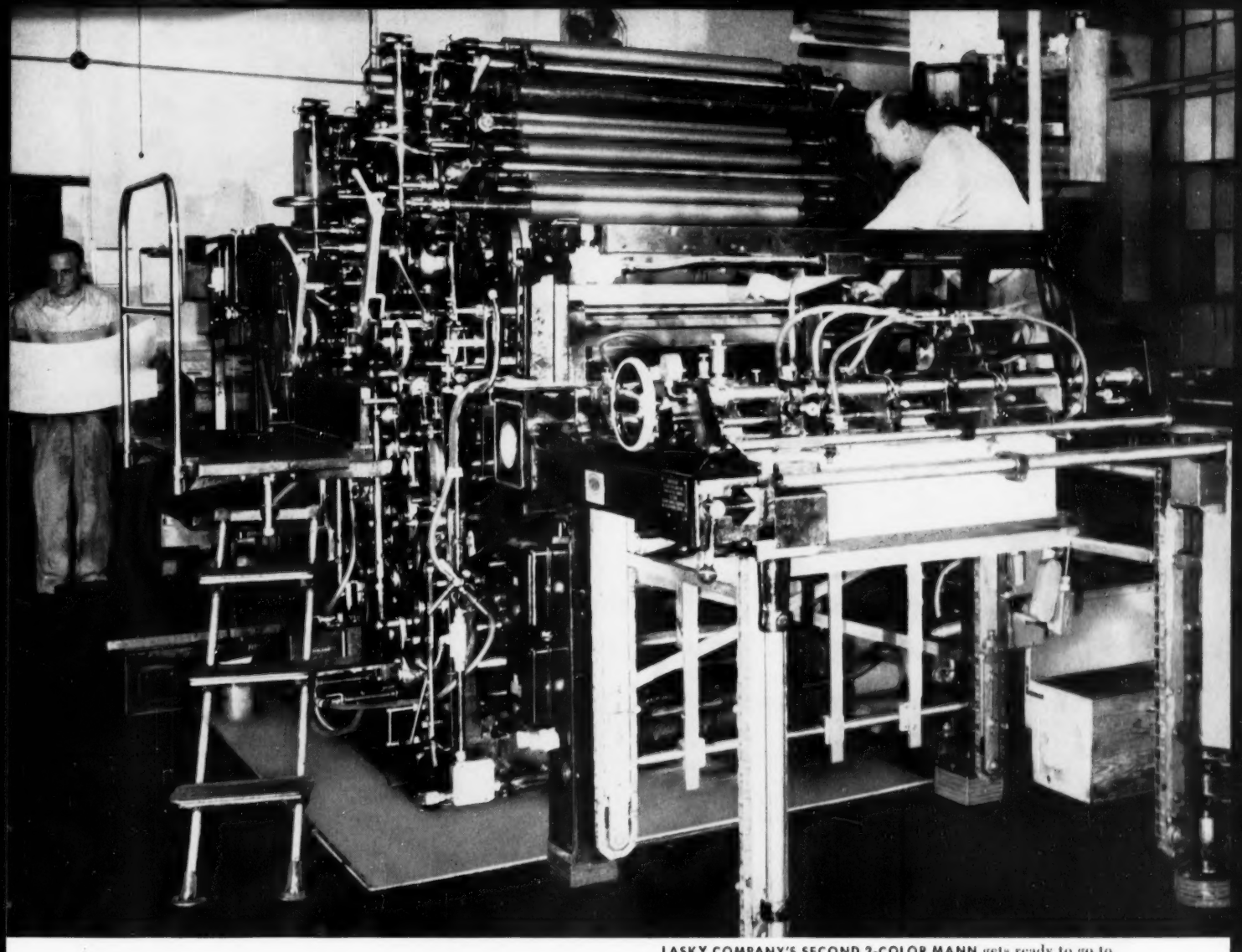
Take a look at the close-ups of some of the Chief 24's features. Each one, from the Quick-Set *Automatic Stream Feeder* to the Positive Chain Delivery, is there for just one reason—to help provide efficient, tireless operation and less downtime for adjustment.

Your ATF rep is waiting to tell you more about the Chief 24. Or about the complete line of Chiefs—14 x 20, 17 x 22, 17 x 24 and 22 x 29. American Type Founders, *a subsidiary of Daystrom, Inc.*, 200 Elmora Avenue, Elizabeth, N. J.

BETTER, MORE PROFITABLE PRINTING FROM THE WIDEST LINE OF PROCESSES

Gravure...Letterpress...Offset

ATF



LASKY COMPANY'S SECOND 2-COLOR MANN gets ready to go to work as press foreman, Charles Wheeler, sets up for a job on it.

"Our 1st Mann press sold us our 2nd"

"We were a little nervous about our first 2-color Mann," Saul Lasky of Newark, New Jersey's Lasky Company admits, "but it took only one year's experience with our Mann to convince us we made a good move.

"It earned money for us, boosted production, and gave us uniformly high-quality presswork. So the decision to install our second Mann came a lot easier."

And Charles Wheeler, Lasky's press foreman, is even more specific about the job the new Manns are doing. "The ink distribution lets you print solids as easily as a few lines of type—without streaks, ghosting or fade-out," he states. And he goes on to say:

"We're sure of perfect register at *any* speed—on the Mann there's no transfer of the sheet between colors. And you can back up jobs faster with no register cams to mark up the face of the sheet."

For facts on Mann features, check your ATF representative. Or write for the latest folder "Offset Unlimited" covering all sizes of Mann 1-color, 2-color and Perfector presses. American Type Founders, *a subsidiary of Daystrom, Inc.*, 200 Elmora Avenue, Elizabeth, New Jersey.

M.4.2

ATF

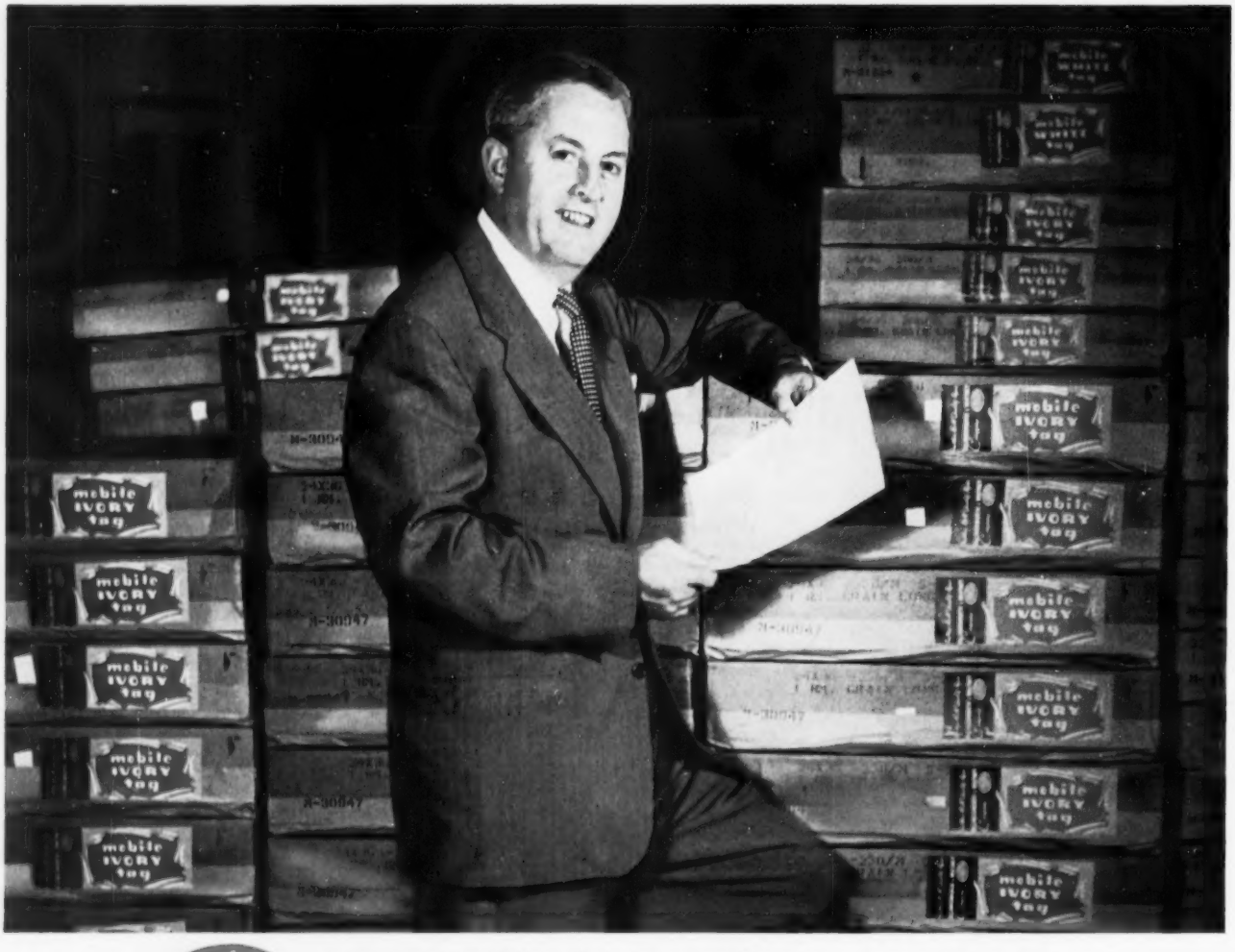
BETTER, MORE PROFITABLE PRINTING FROM THE WIDEST LINE OF PROCESSES

Gravure...Letterpress...Offset

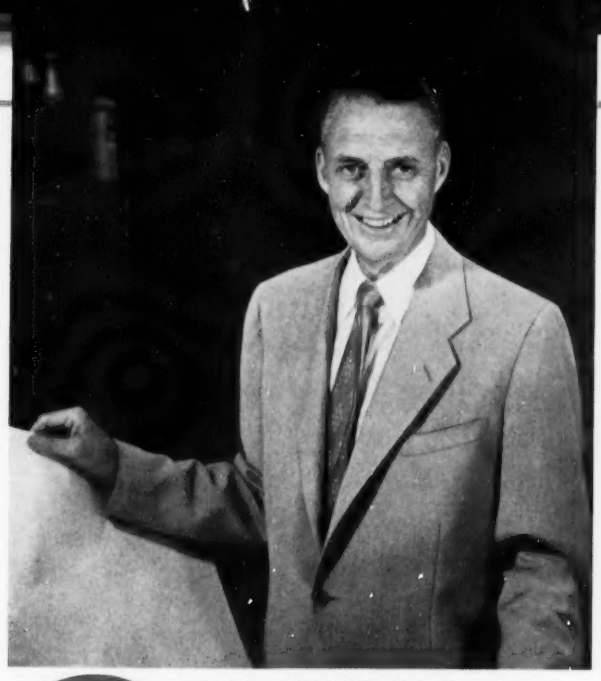
HOLLINGSWORTH MOBILE TAG IS

TRIPLE-TESTIFIED

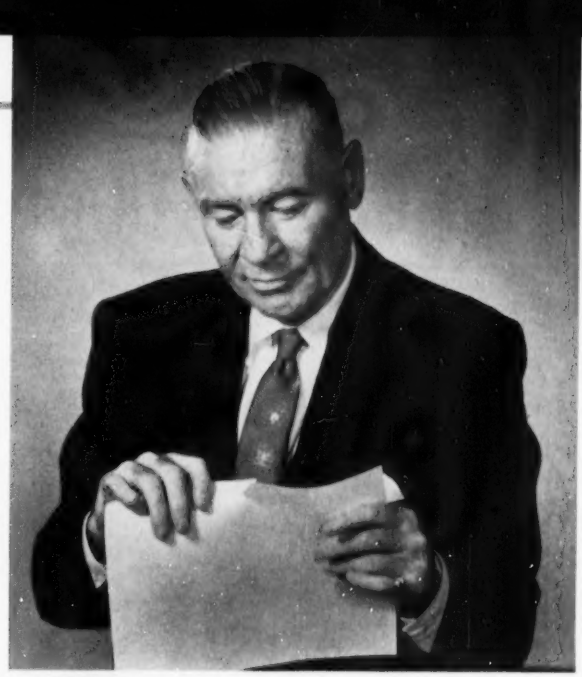
These business leaders — merchant, printer and user — testify to the excellence of Hollingsworth Mobile Tag. It meets every test.



1. **MERCHANT LIKES PRICE.** "We insist on two things in our tag stock," says C. J. Duffey, President of C. J. Duffey Paper Co., Minneapolis, Minnesota. "We want a quality that invites comparison at a price that will land the job. We get both in Hollingsworth & Whitney's Mobile Tag."



2. **PRINTER LIKES STRENGTH.** "Tag stock," says Mr. Bill Cauldwell, Purchasing Agent for Brown & Bigelow, St. Paul, Minn., "is an important item in our business. It has to stand the gaff of wear and tear and still present a good surface for printing and reproduction. Hollingsworth Mobile Tag in White or Ivory is a perfect sheet for one of our largest selling calendars."



3. **USER LIKES RESULTS.** "When we place an order for tag stock," says S. H. Lynch, Buyer of Printing and Paper, Minneapolis-Honeywell Regulator Company, "we insist on six specifications — strength, tear resistance, pliability, good bending and folding, moisture resistance and a surface that will take printing, stamping, and pen and ink. We always specify Hollingsworth Mobile Tag."

CALL THE H&W MAN ABOUT MOBILE WHITE & IVORY TAG

HE CAN SOLVE YOUR PAPER PROBLEM

Hollingsworth MOBILE TAG Merchants

ALABAMA	
Birmingham	Jefferson Paper Co.
Birmingham	Strickland Paper Co., Inc.
Montgomery	W. H. Atkinson
ARKANSAS	
Little Rock	Western Newspaper Union
CALIFORNIA	
Los Angeles	California Paper Products, Inc.
Los Angeles	Kirk Paper Co., Inc.
San Francisco	Seaboard Paper Co.
COLORADO	
Denver	Dixon & Co.
CONNECTICUT	
Hartford	Rourke-Eno Paper Co., Inc.
New Haven	The Alling Paper Co.
FLORIDA	
Jacksonville	Virginia Paper Co., Inc.
Miami	Southern Paper Co.
ILLINOIS	
Chicago	Atwood Paper Co.
Chicago	Berkshire Papers, Inc.
Chicago	J. W. Butler Paper Co.
Chicago	Empire Paper Co.
Chicago	Marvin Envelope & Paper Co.
Chicago	MacIntosh Paper Co.
Chicago	Midland Paper Co.
Chicago	Moser Paper Co.
Chicago	Reliable Paper Co.
Chicago	James White Paper Co.
Rock Island	C. J. Duffey Paper Co.
Springfield	Capital City Paper Co., Inc.
INDIANA	
Fort Wayne	Millcraft Paper Co.
Indianapolis	Indiana Paper Co., Inc.
Indianapolis	C. P. Lesh Paper Co.
IOWA	
Des Moines	Bermingham & Prosser Co.
Des Moines	Western Newspaper Union
KANSAS	
Wichita	Southwest Paper Co.
KENTUCKY	
Louisville	Louisville Paper Co.
LOUISIANA	
New Orleans	Alco Paper Co., Inc.
New Orleans	United Paper Co., Inc.
Shreveport	Western Newspaper Union
MAINE	
Portland	C. M. Rice Paper Co.
MARYLAND	
Baltimore	Bradley-Reese Co., Inc.
Baltimore	Garrett-Buchanan Co.
Baltimore	The Mudge Paper Co.
Baltimore	O. F. H. Warner & Co., Inc.
Hagerstown	Antietam Paper Co., Inc.
MASSACHUSETTS	
Boston	Andrews Paper Co.
Boston	The Arnold-Roberts Co.
Boston	The Century Paper Co., Inc.
Boston	Colonial Paper Co.
Boston	Tileston & Hollingsworth Co.
Boston	Percy D. Wells, Inc.
Brockton	Atwood Paper Co.
Holyoke	Judd Paper Co.
Lawrence	Conlon Brothers
Springfield	Mill Brand Papers, Inc.
Springfield	Rourke-Eno Paper Co., Inc.
Springfield	Whitney-Anderson Paper Co., Inc.
MICHIGAN	
Detroit	Chope-Stevens Paper Co.
Detroit	The Union Paper & Twine Co. of Mich.
Grand Rapids	Central Michigan Paper Co.
Kalamazoo	Bermingham & Prosser Co.
Lansing	The Dudley Paper Co.
MINNESOTA	
Minneapolis	Butler Paper Co.
Minneapolis	C. J. Duffey Paper Co.
Minneapolis	John Leslie Paper Co.
Minneapolis	Minnesota Paper & Cordage Co.
Minneapolis	The Paper Supply Co., Inc.
St. Paul	Anchor Paper Co.
St. Paul	John Leslie Paper Co.
MISSISSIPPI	
Jackson	Central Paper Co., Inc.
Jackson	Townsend Paper Co.
MISSOURI	
Kansas City	Wertgame Paper Co.
St. Louis	Beacon Paper Co.
St. Louis	Bermingham & Prosser Co.
St. Louis	Tobey Fine Papers, Inc.
NEW HAMPSHIRE	
Concord	C. M. Rice Paper Co.
NEW JERSEY	
Hackensack	Garfield Card & Paper Co.
Newark	Central Paper Co.
NEW YORK	
Albany	W. H. Smith Paper Co.
Binghamton	Binghamton Paper Co.
Buffalo	Franklin-Cowan Paper Co.
New York	Advertisers Paper Corp.
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New York	Berman Paper Corp.
New York	Bulkley, Dunton & Co., Inc.
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New York	Herman Grover
New York	Olympic Paper Co.
New York	Paper Center, Inc.
New York	Price Nocks Paper Co.
New York	Saxon Paper Corp.
New York	Schlosser Paper Corp.
New York	Union Card & Paper Co.
Rochester	The Alling & Cory Co.
Rochester	Fine Papers Inc.
Rochester	Genesee Valley Paper Co.
NORTH CAROLINA	
Charlotte	Henley Paper Co. of Charlotte, Inc.
Charlotte	Virginia Paper Co., Inc.
High Point	Henley Paper Co.
Raleigh	Epes-Fitzgerald Paper Co.
OHIO	
Cincinnati	The Chatfield Paper Corp.
Cincinnati	The Johnston Paper Co.
Cincinnati	Merchants Paper Co., Inc.
Cleveland	Millcraft Paper Co.
Cleveland	The Union Paper & Twine Co.
Columbus	Scioto Paper Co.
Dayton	Hull Paper Co.
Toledo	Paper Merchants, Inc.
OKLAHOMA	
Tulsa	Beene Paper Co.
PENNSYLVANIA	
Harrisburg	The Alling & Cory Co.
Philadelphia	Schwartz & Co.
Philadelphia	Whiting-Patterson Co., Inc.
Philadelphia	Wilcox-Walter-Furlong Paper Co.
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Pittsburgh	Chatfield & Woods Co. of Penn.
Scranton	Elm Paper Co.
Wilkes-Barre	H. A. Whiteman & Co., Inc.
RHODE ISLAND	
Providence	Narragansett Paper Co.
Providence	Providence Paper Co.
SOUTH CAROLINA	
Columbia	Epes-Fitzgerald Paper Co.
TENNESSEE	
Memphis	Western Newspaper Union
Nashville	Bond-Sanders Paper Co.
Nashville	Clements Paper Co.
TEXAS	
Fort Worth	Lind Paper Co.
Houston	L. S. Bosworth Co., Inc.
San Antonio	Natho Paper Co.
UTAH	
Salt Lake City	Dixon & Co.
VERMONT	
Burlington	Vermont Paper Co., Inc.
VIRGINIA	
Richmond	Virginia Paper Co., Inc.
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Divisional Sales Offices:

230 Park Avenue, New York, New York — 111 West Washington Street, Chicago, Illinois

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Covers More Leading Retail And Industrial Centers Than Any Other Airline

Whenever you need a few extra days to complete a rush job, you can have them by simply specifying airfreight delivery. This way, you can save for shop schedules some of those days ordinarily required for slow-moving surface shipments.

And, to be certain of prompt forwarding, dependable on-time deliveries, be sure to specify American Airlines Airfreight. With fast and frequent scheduled service to more leading cities and industrial areas, American is better able to expedite your shipment than any other carrier you might consider. American Airlines, Cargo Sales Division, 100 Park Avenue, New York 17, New York.



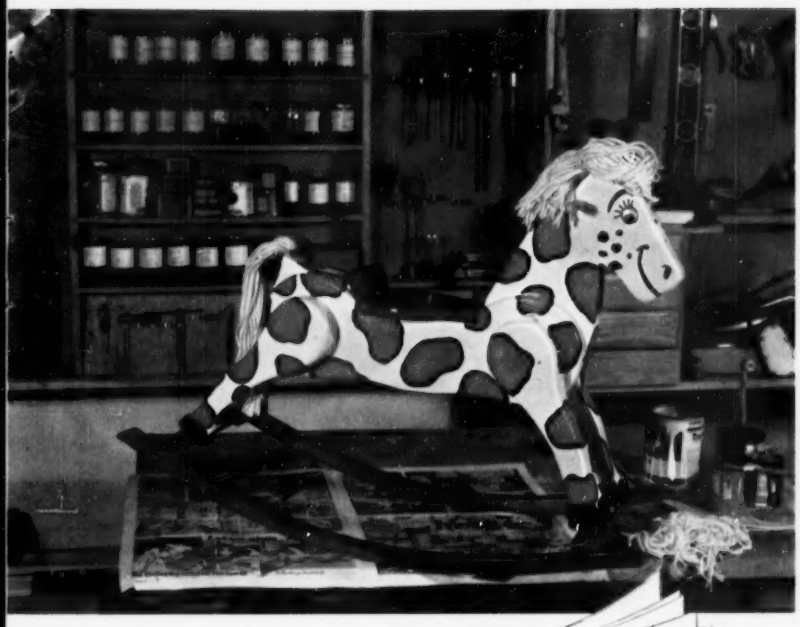
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SPEED—American's own terminals and special handling techniques provide prompt forwarding, on-time deliveries.

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Craftsmanship now begins at home

From basement and attic these days come sounds of hammer, saw and whirring machines. Makers of do-it-yourself equipment and supplies have found that colorful, practical how-to-do-it manuals and booklets are their best salesmen . . . By telling your customers, in pictures and text, how to use your product effectively you inspire the kind of satisfaction that helps build sales. Oxford quality papers assure the graphic, accurate reproduction so essential in this field.



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Oxford's newest offset paper. A bright, blue-white sheet of high opacity, exceptional strength and ink receptivity. Excellent bond and free from lint and fuzz. Manufactured under carefully controlled conditions to insure maximum performance at high speeds. Available in two finishes, regular or vellum, for fine black and white and multicolor process reproduction.



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a time-saving master guide to the right grade for every purpose. Ask your nearby Oxford Merchant.

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Albany, N. Y.	W. H. Smith Paper Corp.
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Buffalo, N. Y.	Franklin-Cowan Paper Co.
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Des Moines, Iowa	Bermingham & Prosser Co.
Detroit, Mich.	Chope Stevens Paper Co.
Fresno, Calif.	Blake, Moffitt & Towne
Hartford, Conn.	Green & Low Paper Co., Inc. Storrs & Bement Co.
Indianapolis, Ind.	MacCollum Paper Co.
Jacksonville, Fla.	Jacksonville Paper Co.
Kalamazoo, Mich.	Bermingham & Prosser Co.
Kansas City, Mo.	Bermingham & Prosser Co.
Knoxville, Tenn.	Louisville Paper Co.
Lincoln, Neb.	Western Newspaper Union
Little Rock, Ark.	Roach Paper Co.
Long Beach, Calif.	Blake, Moffitt & Towne
Los Angeles, Calif.	Blake, Moffitt & Towne
Louisville, Ky.	Louisville Paper Co.
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Omaha, Neb.	Western Paper Co.
Philadelphia, Pa.	Atlantic Paper Co. Wilcox-Walter-Furlong Paper Co.
Phoenix, Ariz.	Blake, Moffitt & Towne
Pittsburgh, Pa.	General Paper Co. Brubaker Paper Co.
Portland, Maine	C. H. Robinson Co.
Portland, Oregon	Blake, Moffitt & Towne
Providence, R. I.	Carter, Rice & Co. Corp.
Richmond, Va.	Cauthorne Paper Co.
Rochester, N. Y.	Genesee Valley Paper Co.
Sacramento, Calif.	Blake, Moffitt & Towne
St. Louis, Mo.	Bermingham & Prosser Co. Shaughnessy-Kniep-Hawe Paper Co. Tobey Fine Papers, Inc.
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San Bernardino, Calif.	Blake, Moffitt & Towne
San Diego, Calif.	Blake, Moffitt & Towne
San Francisco, Calif.	Blake, Moffitt & Towne
San Jose, Calif.	Blake, Moffitt & Towne
Seattle, Wash.	Blake, Moffitt & Towne
Sioux City, Iowa	Western Newspaper Union
South Bend, Ind.	Bermingham & Prosser Co.
Spokane, Wash.	Blake, Moffitt & Towne
Springfield, Mass.	Bulkley, Dunton & Co. *(Div. of Carter, Rice & Co. Corp.)* Mill Brand Papers Paper House of New England
Stockton, Calif.	Blake, Moffitt & Towne
Tacoma, Wash.	Blake, Moffitt & Towne
Tampa, Fla.	Tampa Paper Co.
Toledo, Ohio	Paper Merchants, Inc.
Tucson, Ariz.	Blake, Moffitt & Towne
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Here is the most amazing time and money saver offered lithographers in many years. It can be used for all processing steps except coating . . . simplifies inventory. It is another "*first*" by William A. Frangos, Inc., Bellerose, Long Island, N. Y., distributed exclusively by Sun Supply Company.

Metalife Surface Coating is the perfect companion product. It coats twice as many plates per gallon . . . carries a *guaranteed* shelf life of one year . . . contains not more than 0.5% bichromate.

Used in combination, these products produce surface plates of a quality and life otherwise obtainable only with deep etch. Press runs of 250,000 impressions have been reported. Plates are unaffected by humidity—you can coat them today, use them anytime in the next two weeks. Users report that makeovers are "practically eliminated."

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WRITE today for detailed literature—or ask us about a demonstration. Please address Dept. S1-963

Sun Supply Company

10th Street and 44th Avenue, Long Island City 1, N.Y.



"Let's Swap Ideas" campaign draws to a close!

A completely new and different campaign starts next month

- Watch for it!

Kimberly-Clark invites you to send for this FREE "Swap Ideas" booklet

. . . it contains a collection of 200 ideas gathered from our nationwide service campaign!

As the curtain rings down on Kimberly-Clark's "Let's Swap Ideas" campaign, we would like to thank all the thousands of readers across the country who have helped make it possible. If the ideas exchanged in these columns have been helpful and enlightening, then the campaign will have accomplished its purpose. Next month, Kimberly-Clark will launch the first of a series of new advertisements in this magazine. Be sure to see it. It's part of a new program to acquaint you with outstanding examples of design and printing.

In the meantime, we hope you'll continue to use and remember the eight famous grades of Kimberly-Clark Coated Printing Papers we've been telling you about in our "Swap Ideas" Campaign:

LITHOGRAPHIC PAPERS

PRENTICE Offset Enamel. For the finest in offset reproduction . . . strong, bright and glossy.

LITHOFECT Offset Enamel. For high quality reproduction at economical cost . . . excellent strength and folding qualities.

SHOREWOOD Coated Offset. An economical, glossy coated paper designed for monotone and multicolor offset work.

FONTANA Dull Coated Offset. Dull coated for fine offset reproduction at the cost of most uncoated papers.

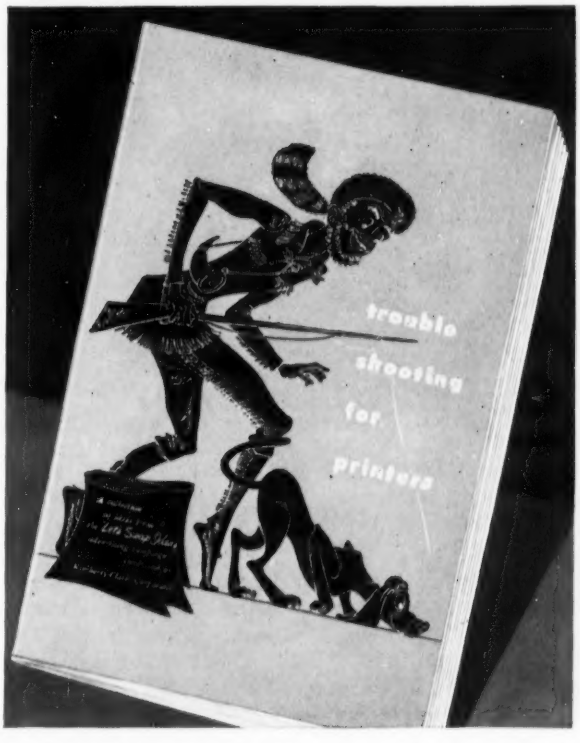
LETTERPRESS PAPERS

HIFECT Enamel. Kimberly-Clark's finest letterpress enamel . . . strong, bright and glossy.

CRANDON Enamel. A fine quality letterpress enamel for superior reproduction in monotone and multicolor.

TRUFECT Coated Book. A leader in the field for advertising pieces, inserts, publications and covers.

MULTIFECT Coated Book. For volume runs, publications, inserts, brochures. A thrifty paper, now better than ever.



In this practical booklet, you'll find ideas pertaining to everything from the pressroom to bindery, storage, inks and paper. You'll find several variations of a single idea—differences in printers' practices and jargon—and plenty of proof that there's more than one way to skin a cat. For your free copy, simply write "Trouble Shooting for Printers," Kimberly-Clark Corp., Neenah, Wis. Supplies are limited, so hurry!

ENAMEL & COATED PRINTING PAPERS

© KIMBERLY-CLARK CORP.

Products of **Kimberly-Clark**

at Columbian Art Works

"SPHEREKOTE" Tympans reduce static on calendar printing (eliminate spot ups, too!)



FOREMAN EARL GILGENBACH knows the value of top-quality top sheets. That's why he uses "Spherekote" Tympan Covers when printing this Milwaukee company's famous "Daily Date Calendar."

He's learned from experience that these hard, even-surfaced tympans virtually eliminate static on the impression cylinder . . . actually give 1½ to 2 hours more production time per day than conventional tympans! He knows they eliminate spotting-up on numbering jobs . . . stand up on longest press runs.

Try these top-quality top sheets yourself. You'll find their highly calendered base stock and tough, glass surface banish the problems that slow down production, waste valuable press time. Try them *tomorrow*. You'll *never* go back to conventional tympans!

QUICK FACTS on "Spherekote" Type 17C Tympan Covers:

• Reduce static • Protect makeready on longest runs • Print sharper halftones on all cuts • Hold close register on color jobs • Print on rough stocks • Run numbering jobs without chewing top sheets • Schedule quick backups without smudging • Prevent offset spray buildup • Allow washups without softening packing.

REG U.S. PAT. OFF.

SPHEREKOTE

BRAND

TYMPAN COVERS

Made in U.S.A. by MINNESOTA MINING AND MFG. CO., St. Paul 6, Minn.—also makers of "3M" Brand Sensitized Aluminum Photo-Offset Plates, "Scotchlite" Reflective Sheeting, "Scotch" Brand Pressure-Sensitive Tapes, "Scotch" Sound Recording Tape, "Underseal" Rubberized Coating, "Safety-Walk" Non-slip Surfacing, "3M" Abrasives, "3M" Adhesives. General Export: 122 E. 42nd St., New York 17, N. Y. In Canada: London, Ont., Can.

FREE SAMPLE

Minnesota Mining & Mfg. Co.
Dept. IP-94, St. Paul 6, Minn.

Please send me free 3" x 5" "Spherekote" Tympan Cover Swatch

Name.....

Company.....

Address.....

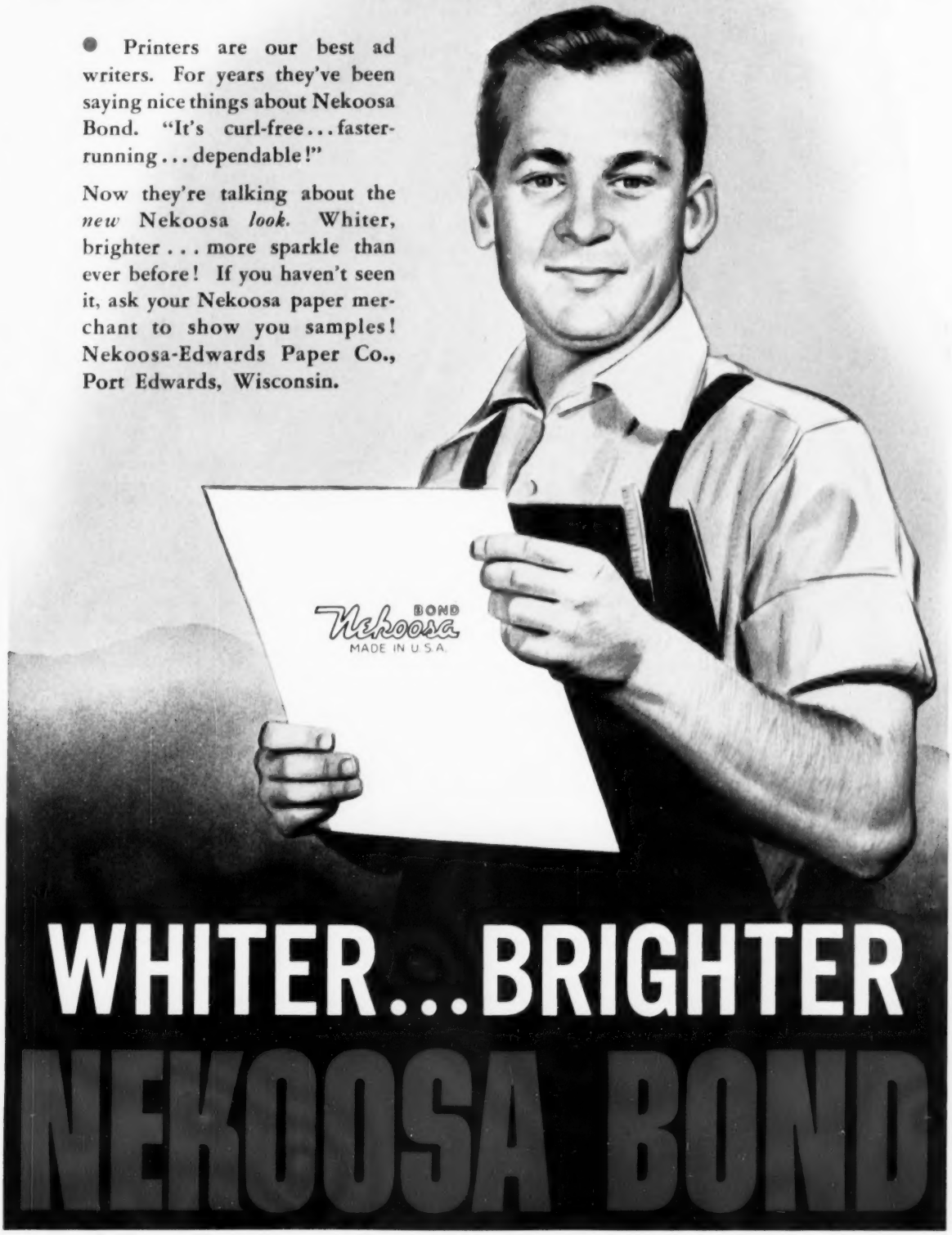
City.....Zone...State.....

Printers and lithographers like this

NEW, MORE DISTINCTIVE LOOK

● Printers are our best ad writers. For years they've been saying nice things about Nekoosa Bond. "It's curl-free... faster-running... dependable!"

Now they're talking about the *new* Nekoosa *look*. Whiter, brighter... more sparkle than ever before! If you haven't seen it, ask your Nekoosa paper merchant to show you samples! Nekoosa-Edwards Paper Co., Port Edwards, Wisconsin.



WHITER...BRIGHTER NEKOOSA BOND

Start talking Game Birds... *end up* Selling Printing



Give your prospects and customers these Free, 17" x 22" Sheets Illustrating America's Favorite Upland Game Birds

Nine of the beautiful targets that send millions of hunters to field and forest every year were chosen by Field & Stream for the newest of Eastern's famous Sports Sheets. Strikingly illustrated by a top artist, they're designed to help you sell printing.

How to use them

Take some of these sheets along when you make your calls, whether on old friends or new prospects. They're interesting to read and look at, they show good printing and they are samples of Eastern's paper. Start in talking hunting . . . and end up making printing sales.

How to get them

Get your free supply of these game bird sheets — printed offset in two colors — just by asking your Eastern paper merchant. Or write to Eastern Corporation at Bangor, Maine.

A New Star in Eastern's Line!

You can't get better offset paper than Eastern's *new*, bright, white *Atlantic Offset*. Fine printing surface, high opacity and uniformity make it the paper to buy for offset at its finest. Atlantic Offset is available in all regular sizes and weights from your Eastern merchant.

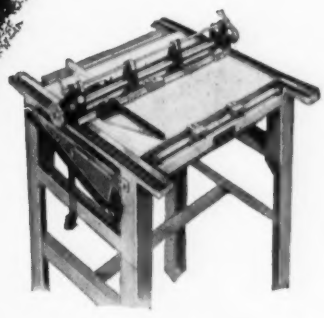
Atlantic Bond

Business Paper

MADE BY EASTERN CORPORATION, BANGOR, MAINE

Watch for the Atlantic Offset Hunting ad in the September issues of U. S. News & World Report, Business Week, and Printers' Ink.

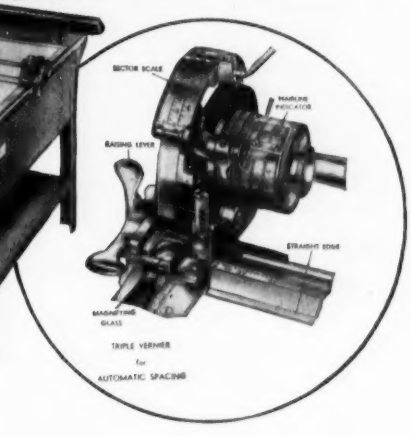
Check These Latest CRAFTSMAN LAYOUT TABLES . . . New Accuracy Features!



New Craftsman Utility Table, compact, excellent for all around use, size 22½"x28½"



Craftsman Photo-Lith Layout Table, in 5 sizes to 62"x84". Ideal for register, negative and plate ruling, masking, stripping, etc. Triple Verniers with Automatic Spacer (illustrated) are available on Photo-Lith Tables for ruling lines spaced in 100ths, 72nds, and 64ths.



IT will pay you to check these two latest model layout tables . . . the Craftsman Utility Table and the Craftsman Photo-Lith Table.

The Craftsman Utility Table is the new *low priced* layout table which has captured such favor with printing plants large and small. You work from either side of this compact table, which is fitted with patented new style compression straightedge. Size 22½"x28½", the Utility is ideal for all around use, or as an extra table.

The Craftsman Photo-Lith Table gives larger working surface plus real "jeweler's accuracy" in line-up, registering, negative and plate ruling, masking, stripping, etc. The Photo-Lith has calibrated friction-set removable dials as fine as 100ths; and optional Triple Verniers and Automatic Spacer for exact cross ruling and for all multiple rule forms. There are 5 efficient table sizes from which to choose, with working surface 28"x 39", 39"x51", 46"x66", 51"x76", or 62"x84".

CRAFTSMAN LINE-UP TABLE CORP.
WALTHAM, MASSACHUSETTS

Yes, it will pay you to investigate these two great Craftsman Tables . . . the Utility and the Photo-Lith. Write for big free catalog that holds the answer to your accuracy requirements. Simply fill in the coupon and mail, today!

See these Craftsman Layout Tables at Booths No. 35 and 36, N.A.P.L. Convention, Hotel Statler, New York City, Sept. 22-25.



Craftsman Line-up Table Corp.
57-K River Street, Waltham 54, Mass.

Please send free Craftsman Catalog.

Name.....

Company.....

Address.....

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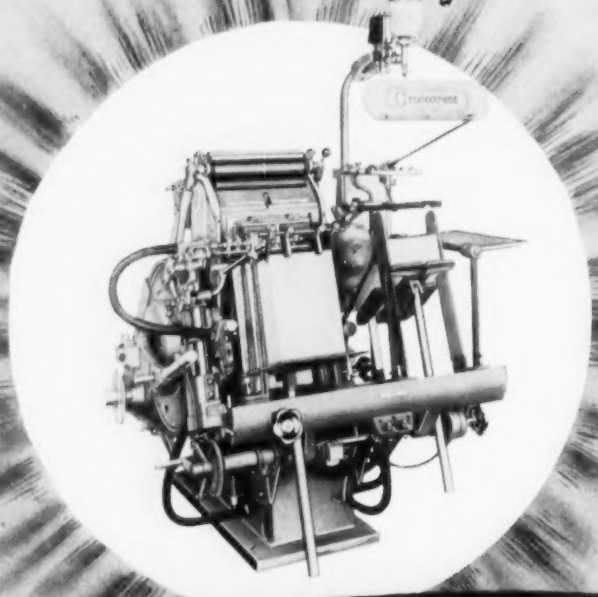
no radar

no electronic devices

no cosmic rays

Yet... operates like magic!

Super Speed GRAFOPRESS



Just think — this is the only high speed platen press built that in addition to every feature known and already a part of the press, gives you these amazing plus features.

1. Permits you to adjust roller tracks while press is in operation.
2. Four rollers can be "stopped" on large ink drum enabling you to do die-cut work or perforate while rollers are in trip position.
3. Variable oscillation from zero to approximately 3/4" on large ink drum enabling you to split colors.
4. One simple release handle disengages all rollers preventing "flats" when press is not operating.

TURNER

PRINTING MACHINERY, INC.

2630 PAYNE AVE. CLEVELAND 14, O. TOwer 1-1810 • 732 SHERMAN ST. CHICAGO 5, ILL. HArrison 7-7613 • 500 W. CONGRESS ST. DETROIT 26, MICH. WOodward 3-8269



Because it pays to be particular...

Correct Bond for business letterheads

RAG CONTENT

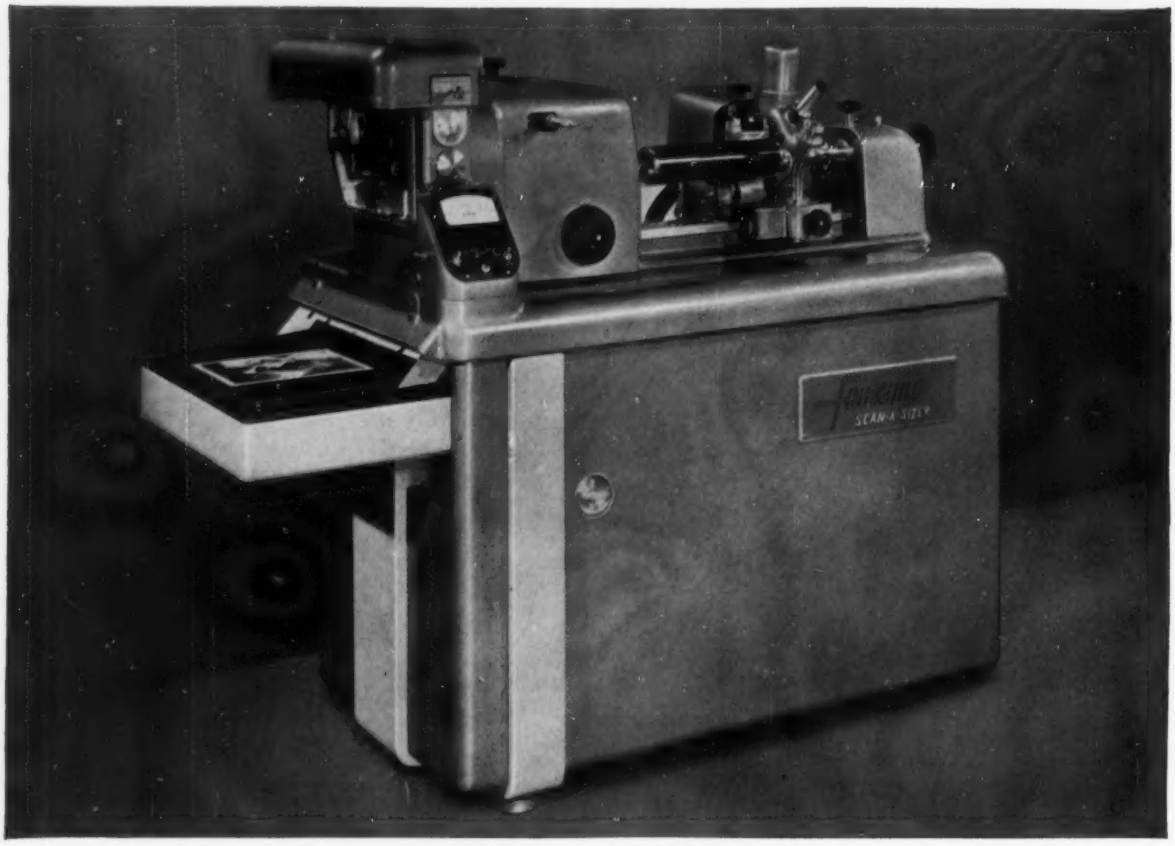
Also available in nine colors and envelopes to match



Wherever the printed word must truly represent you

HOWARD PAPER MILLS, INC. • AETNA PAPER COMPANY DIVISION • DAYTON, OHIO

NEW ELECTRONIC ENGRAVER FOR PRINTERS ANNOUNCED BY FAIRCHILD



SIMPLE ADJUSTMENTS WILL PERMIT ENLARGING AND REDUCING AND SELECTION OF 85-LINE OR 120-LINE SCREENS

A new electronic engraver called the "Scan-a-sizer" is being developed by the Fairchild Camera and Instrument Corporation for use in commercial printing. This electronic engraving machine will produce high-quality plastic halftones directly from photographs or artwork, at a fraction of the cost of metal engravings. Its operation will require no special skills.

The Scan-a-sizer will automatically enlarge and reduce as much as 4½ times the size of the original art. The flat bed scanning table will accommodate art up to 18" by 22½" in size. The machine will produce a finished engraving of any size up to 11 inches by 14 inches.

A gearing mechanism will permit preparation of 85-line halftones for newsprint and 120-line halftones for coated stock. Simple dial adjustments will provide control of tonal values to assure faithful reproduction of difficult illustrations.

SCAN-A-SIZER DEMONSTRATED AT SOUTHWESTERN EXPOSITION

A preproduction model of the new machine was demonstrated at the Southwestern Graphic Arts Exposition in Houston, Texas, July 3 through 11. The Scan-a-sizer will be marketed under a leasing arrangement which will include servicing and instruction of personnel in the proper use of the equipment. Fairchild expects to make the machine available in 1955.

For more information on the new Scan-a-sizer, write to Fairchild Camera and Instrument Corporation, Robbins Lane, Syosset, Long Island, N. Y., Department 100-83U2.

FAIRCHILD

CAMERA AND INSTRUMENT CORPORATION





the quality story is a tale of profits.

This ad is another in a series now running in

NATION'S BUSINESS
DUN'S REVIEW AND MODERN INDUSTRY
ADVERTISING REQUIREMENTS
BURROUGH'S CLEARING HOUSE
THE REPORTER
INSURANCE SALESMAN
ROUGH NOTES

Its purpose is to urge letterhead users to consider the advantages of fine rag paper by Neenah.

The quality story evolved from this observation—"Those executives who used the finest in paper, letterhead design and printing for their business stationery reaped extra profits from the prestige of their correspondence."

And those printers who "sold" quality letterheads gained many new customers plus a better than average margin of profit.

The fact is, the quality story is worth telling to your customers.

PRINTERS . . .
get your free copies from paper salesmen handling Neenah Fine Business Papers.

Neenah answers the question . . .

"What makes you believe a letter is important . . . even before you read it?"

You open an envelope, glance at the letter and let it drop into the waste basket. Why? You open a second envelope, glance at the letter and lean back to read. Why?

It couldn't be the words as you did not have time to read them. The truth is, you got an impression . . . a favorable impression from the excellent design of the letterhead and the feel and appearance of the paper.

Yes, fine rag paper does have a positive psychological effect. In your own life you have your baptismal record, diplomas from school, awards you have won, war bonds, the title to your home and so on.

Today, when you handle a firm, crisp sheet of rag paper you unconsciously feel that this piece of paper is important too, and you stop and examine it.



The next time you need letterheads, remember the impression value of good paper. Ask your printer for samples of fine rag paper by Neenah.

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SINCE 1873

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DEDICATED TO GOOD PRINTERS

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Summed up in a few words, the purpose of S. D. Warren Company's monthly messages in national magazines is to throw the spotlight of publicity on two important facts:

1. The essential need for printing in modern business.
2. Business's essential need for the advice and counsel of good printers.

We believe this Warren campaign is helping to develop profitable business on a continuing basis for printing craftsmen.

We believe also that to stress the advantages of consulting a good printer *early* helps to educate customers to plan their printing more intelligently.

The message at the right appears in U. S. NEWS & WORLD REPORT for September 3, THE SATURDAY EVENING POST for September 11 and in BUSINESS WEEK for September 18.

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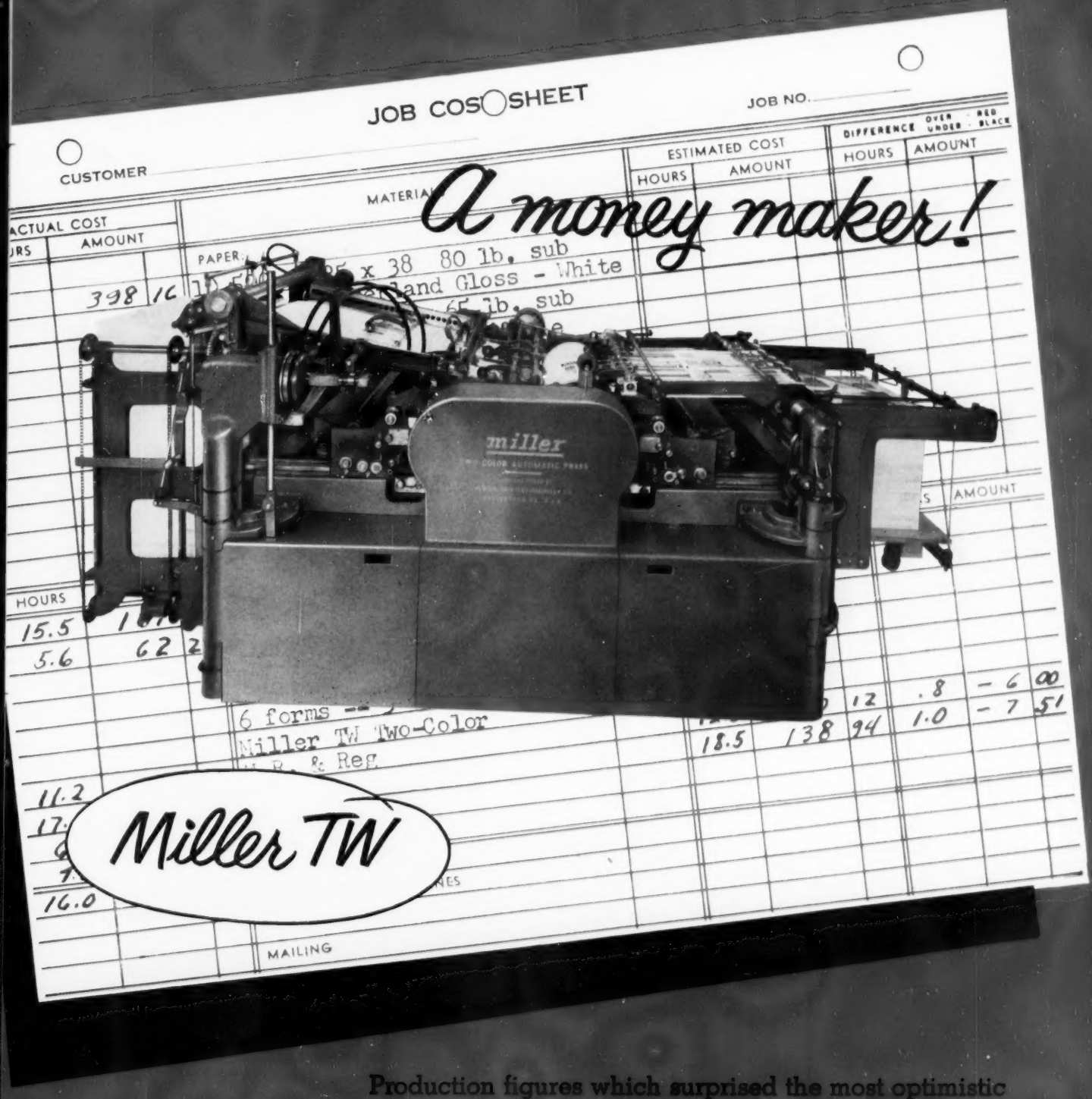
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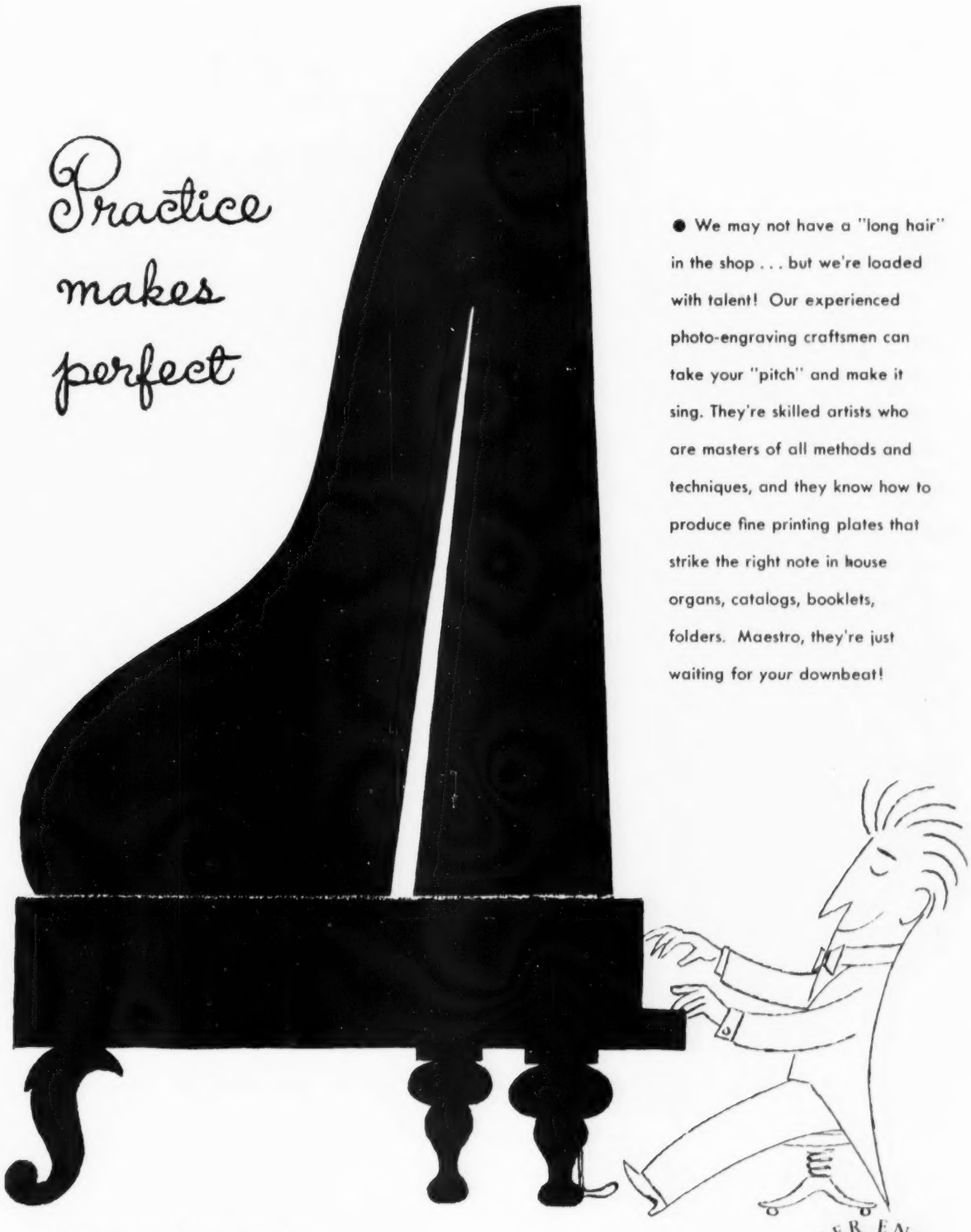
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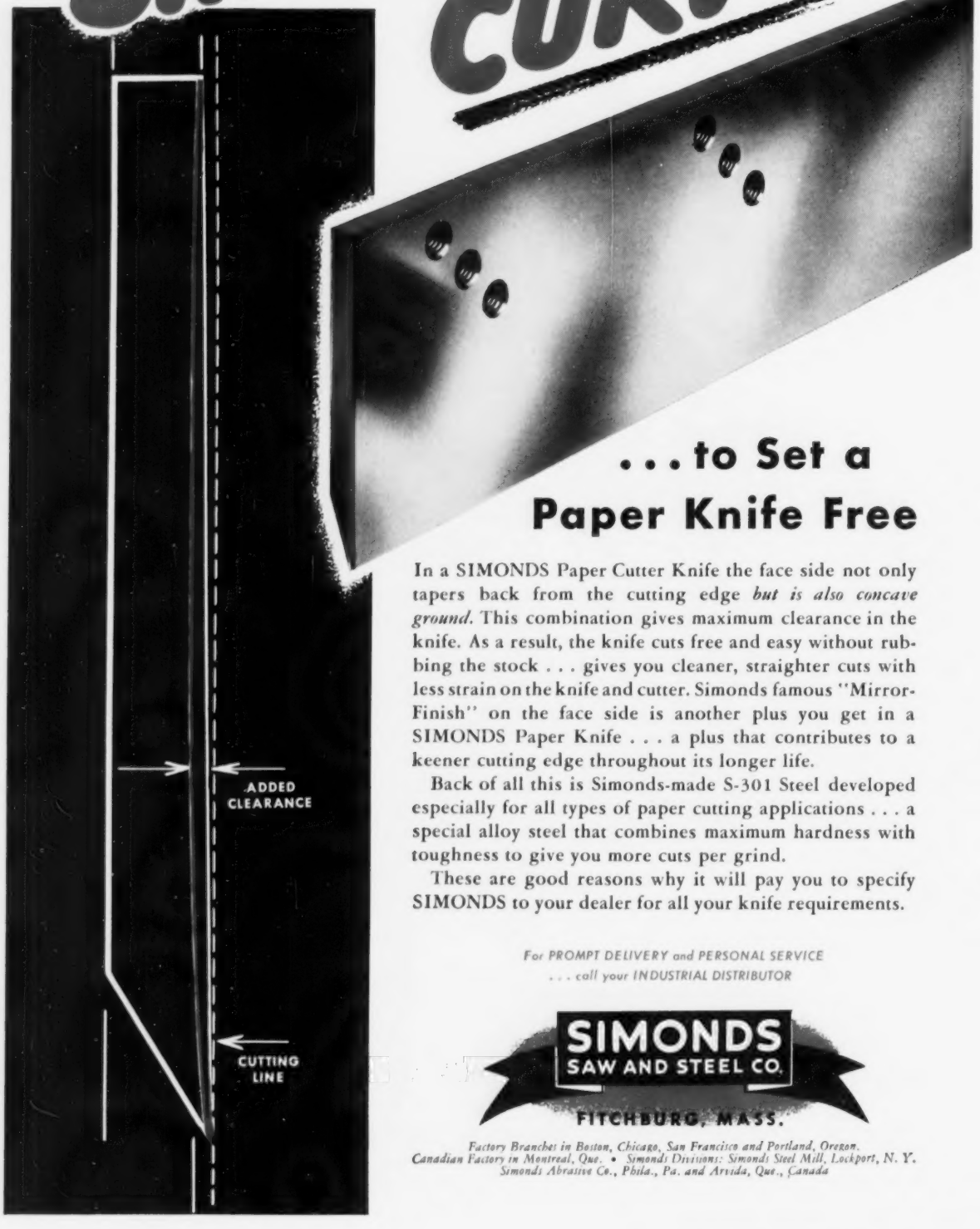
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I BELIEVE IN THE UNITED STATES OF AMERICA ✶ without reservations.

It is my home, my country; it is my hope, my concern.

Here I work and rest.

Here I build and dream.

Here is security for my loved ones.

Here my toil is rewarded with an unmatched abundance for my well-being.

Here freedom to live, to think, and to worship is mine, guaranteed by law and our Constitution.

Here I am part of government, able to vote, to serve, and to carry my share of the common load.

God grant me wisdom and strength
to safeguard my country's welfare with devotion great enough to measure up to her greatness.

THE LEADING BUSINESS AND TECHNICAL JOURNAL OF THE WORLD IN THE PRINTING AND ALLIED INDUSTRIES

The Inland Printer

SEPTEMBER · 1954
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Good shop equipment, well trained operators, carefully planned work, and an accurate cost system all go for naught unless you learn about

Successful Pricing of Printing

By Phillips N. Piper
S. C. Toof and Company
Memphis, Tennessee

★ Successful pricing is to the printer what success in battle is to an army—the goal of all supporting activity. Good shop equipment, well trained operators, carefully planned work, and an accurate cost system—all of these vital components of a printing business are rendered at least partially useless when a poor price is placed on a piece of printed work. The efforts of the commercial printing firm over the long haul are rewarded in direct proportion to the number of times that a successful price is made for any printing order handled.

What then is the successful price? Is it the price which realizes a 25 per cent gross profit over computed job costs? Sometimes it is. Sometimes it is the price which realizes a 10 per cent profit, and sometimes it may even be the price which results in a loss.

Viewed individually, order by order, the criterion of success in price-making for printing is not measured solely by the per cent gross profit over developed costs. That percentage is one highly important factor in making a price successful, but it is not the sole factor. Were it the only factor, pricing could be done by a $35-a-week clerk who would simply take the total cost of each job ticket as it came across the desk, add 25 per cent, and bill the job accordingly.

Coupled with the first basic factor of successful pricing, the realization of profit, there is a second basic constituent—the maintenance of customer good will.

A definition of good will is necessary. Perhaps the most succinct and illuminating definition of good will was that framed by the United States Supreme Court when it said that good will is "the disposition of a customer to return to the establishment where he has been well treated."

Successful pricing, therefore, has two parts: the realization of a profit on the individual job, and the maintenance of customer good will. Some suggestions and procedures for improving the "batting average" of the commercial printer in his effort to achieve successful pricing comprise the major part of this article.

By definition, *price* is the amount of money paid for any definite quantity of goods or services. Of particular interest to the printer is the fact that the definition of price is essentially historical in its point of view. Price, by definition, is that amount of money actually received by the printer for a particular order. It will be seen by this definition that price can vary from the quoted figure given prior to the manufacture of the printing.

Price also is the resultant value which takes into consideration discounts and other adjustments. Correlating this definition with our aim to price successfully, it will be seen that the pricing task is now broadened by taking into account the payment potential of the individual customer. This payment potential is that amount of money the customer expects to pay for a particular printing order. When the invoice sent to him coincides with this potential, then the chances are good that the bill will be paid in full, and the resulting amount of money received by the printer will be the price for the order.

When the invoice sent greatly exceeds the payment potential, there is a good chance that the customer will either (1) demand a downward adjustment of the invoice figure, or (2) will grudgingly pay the invoice and commence to look elsewhere when placing future orders for printing. In either instance, the pricing has not been successful, since the printer will either stand a good chance of losing money or losing the customer.

So much for a theory of pricing. Where do the magic figures come from? How will the printer know what the customer will pay? How will the printer know what a given order is worth? How does he know what he needs to recover all his costs? What are the tools the printer must have for successful pricing?

A fundamental prerequisite to sound pricing is a functioning cost system. The information supplied by this cost system for each order ready for pricing includes the cost of all materials and outside purchases used for the production of the order, the orderly itemization of all factory time by operations, and the extension of these several units of time at the developed hour costs, and the addition of the computed overhead or administrative expense percentage to the total costs.

There are several different techniques and methods used in costing, but regardless of the particular procedures used, if

"I Am An American" Day to Be Observed on Sunday, September 19

Americans throughout the nation will observe "I Am An American" Day on Sunday, September 19. In recognition of the day, *The Inland Printer* herewith presents on the facing page a special insert. The copy is an essay which won first prize for Richard J. Hoffman of Los Angeles City College in the Victor M. Carter Citizenship Contest. Awarded to Mr. Hoffman was a gold cup and a trip to Washington, D.C. In addition, Mr. Hoffman also received the Freedom Foundation George Washington Gold Medal last January. In April, both houses of the California State Legislature passed a resolution commending Mr. Hoffman and the Los Angeles City College. The essay was printed in monumental form (14 by 22 inches) in three colors and presented to Mr. Hoffman at a public ceremony in June. The printing of the insert was supervised by Mr. Hoffman at the Los Angeles City College Press



Head of Pricing and Standards Division of S. C. Toof and Co., Memphis' oldest printer, Phillips N. Piper has 20 years of experience in pricing

the product of the cost system is an accurate reduction to dollars and cents of the materials, purchases, and time expended on the particular order, the system is fulfilling its duty as the logical starting point for pricing.

With the cost of the individual order thus revealed by the cost system, the next task is to attempt to discover the "market" value for the work. For work of a highly individualized and unique nature, the ascertainment of the market price becomes very difficult. Examples of such work would be sets of accounting ledger cards with intricate tab cutting systems; elaborate booklets and brochures containing extensive art work and pictorial matter; complicated maps and charts; and similarly complicated and "tailor made" work.

The pricing of such work is of necessity based upon the actual costs of production of the individual order. Often, estimates have been prepared for such work prior to the awarding of the order to the printer. At the time of completion of the order, a comparison between the developed costs and the estimated costs is often very helpful in the computation of the final price. Helpful also is the operation-by-operation comparison of actual elapsed time with a standard manufacturing production time. Such sets of standards are available to printers in fairly complete form through the Printing Industry of America's PAR publications.

In contrast with the highly individualized work just mentioned, there is a great area of commercial printing which falls into the catagories covered by published price manuals.

It is the purpose of these price lists to furnish market values for the classes of printing itemized therein. These values are computed by staffs of statisticians who carefully survey the costs of production in different parts of the country. On the basis of these surveys, prices or values are computed which are in essence an average of market values for the entire country.

In localities where the use of a particular price book is generalized, there is the tendency for the prices contained therein to become the market values for that particular area. In areas where several lists are used, careful pricing practices require the reconciliation of these several lists with the actual cost experience of the individual printer. Sometimes the same order must be priced from all price lists in use in order to arrive at the market value.

With the developed cost for the individual order as shown by the cost system, and with the values of one or more of the applicable price lists now at hand, there is still another source of information which must be investigated before a final price may be placed on the order. This is the previous pricing history of similar work for that particular customer. Any attempt at pricing in ignorance of this history can well lead to disaster. The usual mistake is that of overcharging (at least in the eyes of the customer) for similar work. It must be remembered that when a customer pays a certain price for 10,000 letterheads, he fully expects to pay very nearly the same price when he enters a repeat order.

Indeed, depending upon what he has been told by the printer or his sales representative, he may even expect to pay less for successive orders—particularly if part of the original price was explained as art or design charges.

Care must also be taken when the customer changes the quantity on repeat orders, but does not change the copy. In such cases, the published price list is particularly helpful in ascertaining a rate comparable with the original order and applicable to the new quantity.

The successful price, therefore, becomes the product of careful deliberation and observation. It is not the quick "run up" on the flap of the job jacket; it is not the "cost of the paper multiplied by three"; and it is not "list less 10 per cent." The successful price, like the successful battle, is the product of careful estimate of the situation, good reconnaissance, and the application of the "priceless ingredient," common sense.

Compile Complete Costs or Court Chaos!

Intelligent pricing of jobs is dependent on properly analyzed, carefully compiled, hour costs. What are the expenses, exclusive of material items, to be considered when setting up hour rates? They are listed below, and careful consideration must be given each and every item in order to arrive at a true hour rate, which is the cumulative total of these items, divided by the productive hours for the machine or man.

Rent
Insurance (for Fire & Sprinkler Leakage)
Depreciation
Light and Power
Spoilage
Supplies
Maintenance
Repairs
Direct Wages
Indirect Wages
Direct Wages, Overtime
Compensation Insurance
General Factory Expenses (Supervision and Factory items not attributable to a particular cost center)
Selling Expenses (Salaries, Advertising, Entertaining, etc.)
General Administration Expenses (Clerical, Executive Salaries, Insurance, etc.)
Storage and Handling
Shipping and Delivery

Premiums
Indirect Wages, Overtime Premiums
Foremen's Pro-rata Pay
Vacation Pay
Holiday Pay
Payroll Taxes:
State Unemployment
Federal Unemployment
State Disability
Social Security

This list is an imposing one; however, each item is a legitimate expense to the business and must be recovered or there will be a resultant loss to the owner. If all of these items are not included in your hour rates, or if the amount now apportioned is not sufficient, take time to carefully analyze your costs and compile realistic hour rates.—*Ben Franklin Witness.*

Lithographers' Panel Discusses Management vs. Labor Problems

★ Featuring the 49th annual convention of Lithographers National Association at White Sulphur Springs was a panel discussion of what printing management should expect to receive in return for dealing with unions and their employees on a good faith basis, and of the obligations and responsibilities which management in turn must assume and carry out.

Serving on the panel, with LNA industrial relations director George A. Mattson as moderator, were Forrest H. Kirkpatrick, assistant to the president, Wheeling Steel Corp.; William E. Zabel, Jr., treasurer, Zabel Brothers Co., Inc.; K. B. Haynes, president, Haynes Lithograph Co.; Paul H. Lyle, production superintendent, Western Printing & Lithographing Co.; and Earle J. Shawe, Baltimore labor relations attorney and specialist.

At the conclusion of the discussion Mr. Mattson voiced the following summary of important points stressed by the various speakers:

What management should expect to receive from unions and their employees:

(1) Responsible and representative local and national union leadership.

(2) Good faith collective bargaining based on a high degree of objectivity and economic facts.

(3) Elimination of work stoppages, strikes, slowdowns and other economic pressures.

(4) A sufficient supply of adequately trained manpower.

(5) A reasonably high level of quality production.

(6) Wholehearted interest on the part of union representatives and employees in the company's welfare and success.

(7) Open and objective attitude on the part of unions and employees to meet and resolve economic problems caused by business conditions.

(8) Good faith use rather than bad faith use of grievance procedures.

(9) Willingness to recognize the principle of management's functional right to manage.

(10) Coöperation in eliminating waste and work spoilage, and in furthering cost reduction efforts.

(11) Coöperation in introducing and using new machinery and methods.

(12) Coöperation in adhering to a code of good safety practices and principles.

Obligations and responsibilities which management must assume:

(1) Deal objectively, impartially and fairly with employees and their elected representatives.

(2) Provide adequate plant facilities for more pleasant working conditions and for eliminating working hazards.

(3) Recognize the fundamental desire of people for recognition, security and new experience.

(4) Be ever aware that employees at all levels are an integral part of the business.

(5) Recognize that employee attitudes and ideas are important and that communication is a two-way street.

(6) Inform employees periodically as to how the company is doing and what the prospects for future operations are.

(7) Insure honest, just and impartial supervision for all employees.

(8) Act in all ways to create a valid atmosphere of progress and security in the plant.

(9) Create an atmosphere of sincere friendliness as the first prerequisite for developing sound and equitable employee-employer relations.

(10) Recognize that without leadership based on integrity, honesty and fair dealing there can be no followers.

(11) Recognize that labor relations as a management function is a twenty-four hour a day job.

(12) Give full recognition to the proposition that without constant effort, study and research based on an intelligent, realistic, unemotional approach there can be no real or lasting solution of problems in the management area of labor relations.

Plagiarism

The attorney for the Printing Industry of America, Inc., suggests that in order to identify the work of your plant as being your property and not to be used without your specific permission, the following language should be used on the art work, etc., to afford some protection against plagiarism:

"The material to which this label is attached is the property of John Doe Printing Company. It shall not be used without its written permission," or "The art work to which this label is attached was prepared, and is owned by JOHN DOE PRINTING COMPANY. The unauthorized use of this material is prohibited."

Collections Getting Tougher?

A survey of major businesses shows that nearly 76 per cent of customers pay their bills on time—less than 1 per cent turn out to be deadbeats. About 20 per cent let bills slide for 90 days—nearly 4 per cent go longer, but pay in the end. Says one credit man: "We may have to tighten up on the 20 per cent—and more on the 4 per cent—but we're not worried."

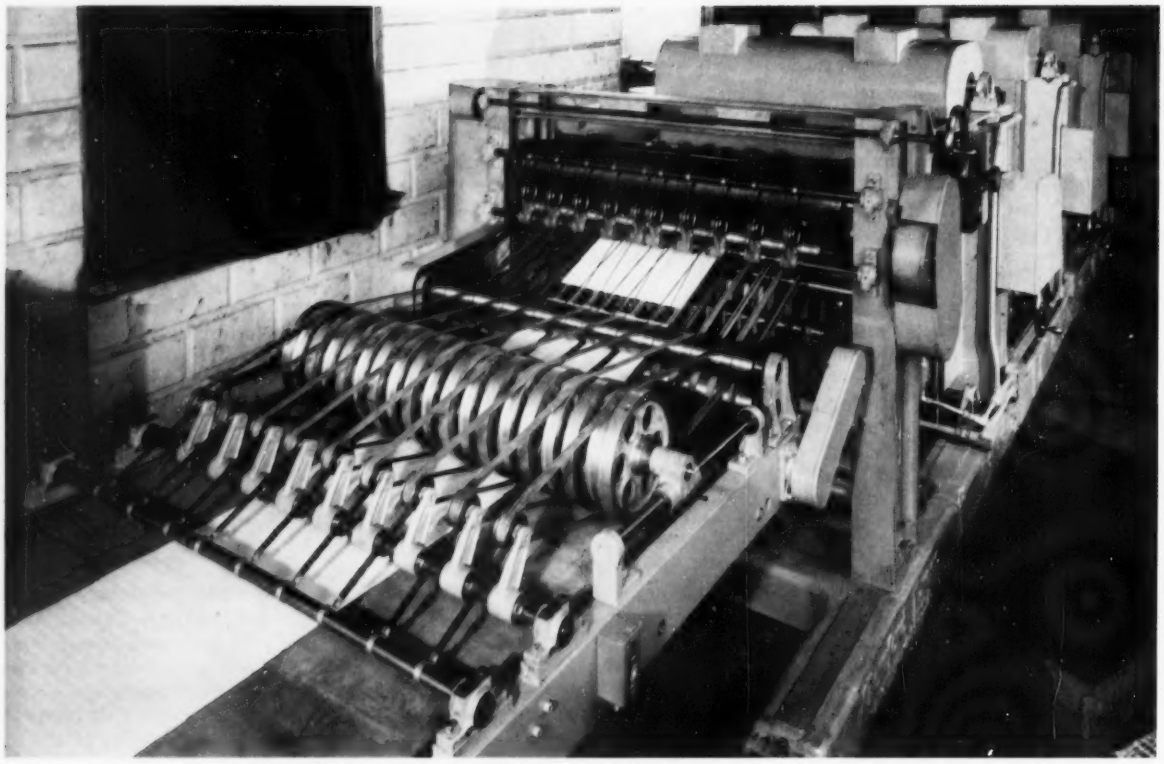
The Elements of the Printing Business

A printing business, like any other business, has two sides to its books. One reflects income, which is derived from the sale of the product; the other records outgo, the expenses—the costs—involved in producing the product. The formula for a good net result lies in knowing precisely what those costs are and then pricing the product realistically. One of the things that has always plagued the printing business is that its products too often are sold without the seller ever stopping to figure just how much he has to get to recover all his costs—including the hidden ones.

Everyone recognizes that wages have to be paid and that ink and paper are needed to produce printing; but how about the numerous other items which are legitimate and very necessary expenses, and which must be met by anyone who plans to stay in business?

Consider, for example, interest on your investment—a legitimate cost item because it represents income you are foregoing by not lending your money to some other enterprise, buying government bonds or putting it into a savings bank account. Consider, also, that the machinery and equipment you buy when you go into business will wear out some time and if money isn't set aside to cover the cost of replacement, then when the equipment has completely outworn its usefulness, the entire cost of that investment has been lost. Elementary concepts, of course, but too easily and too often overlooked.

Rent must be paid; there is insurance, taxes, allowance for bad debts, office salaries, salesmen's commissions, advertising, research and development, general factory expenses, association dues, necessary charitable contributions, the cost of maintaining creative departments. All of these are legitimate costs that must be met over the long run, and if they are not, the run doesn't last very long!—*Newark (N. J.) Master Printers Assn. News Letter.*



A horizontal three-color gravure-offset web printing press equipped with unit dryers, sheet cutter and fan-out delivery. Press can also be built as vertical

Gravure-Offset Offers New Possibilities

Gravure-offset printing is a dry offset process combined with gravure and may be answer to industry's dry offset problems. Here's how the new system works

By E. A. Crawford

Graphic Arts Consulting Engineer
And Printing Press Designer

★ Many readers will remember that, as late as the 1920s, commercial printers were the main source of supply for practically every form of printing except possibly original packages, such as paper bags, which were printed by the manufacturer. At the same time, however, retail merchants usually purchased their wrapping paper in sheet form and sent it to the printer. It was accumulated orders of this nature that kept the flat-bed cylinder presses going, paying the overhead when more profitable work was not available.

What was then stand-by or fill-in work for flat-bed cylinder presses became a principal profit item soon after rubber printing plates were introduced. For immediately following the rubber plate came the introduction of the lower cost aniline web press and aniline inks. The rapid drying qualities of aniline inks, combined with the higher printing speeds of the aniline press — plus the fact that most of the presses could deliver printing in either rolls or sheets—soon converted the commercial printers' stand-by work into profitable printing, although not for the printer who hesitated or otherwise neglected to install the new equipment. So it was at this point that the industrial printer, who has been responsible for doubling the production and sale of printing, entered the field.

The industrial printer, we must remember, is progressive and demanding. He is constantly searching for new fields. He will print anything, and he demands the best means and materials. Most printers in the industrial class are equipped with the most modern flexographic (aniline) presses with which they produce letterpress printing employing the highly-perfected rubber plates and aniline inks.

Increased Interest in Gravure-Offset

Many plants also are equipped with rotogravure presses on which the finer halftone printing is done. The plant must have two different types of printing equipment to meet customer requirements, and this poses both capital investment and operating problems. It is for this reason that printers are showing an increasing interest in the gravure-offset process.

Of more than ordinary interest to the industrial printer is the fact that the gravure-offset press can be converted into a flexographic printing press in approximately 30 minutes per color, since it is necessary only to replace the rubber transfer cylinder with a rubber-plate-type cylinder and to replace the photoengraved gravure cylinder with a mechanically-engraved Cel-Meter inking cylinder. The reverse change-over can be accomplished in the same time. This means that the press serves the dual purpose of producing both rubber plate letterpress or gravure-offset quality printing, and this combination adequately covers the requirements in the industrial printing field.

Gravure-offset printing is a dry offset process and could possibly be the answer to the printing industry's dry offset printing problems. It is a combination of dry offset lithography and rotogravure printing, two proved processes, and prints from either intaglio or reverse photoengraved cylinders, ranging all the way from 85- to 150-line screens, with good results.

It is probably not too early to mention at this point that a new plate cylinder fitted with a draw-lock device has been perfected on which lightweight engraved copper plates can be locked securely with ends sealed off to permit fluid inking and doctoring. This feature should reduce plate costs to a point where they will be within the range of lithographic plate production

and will be applicable to either web or sheet-fed rotary presses.

While fluid inks are used exclusively in gravure-offset printing, the character and dot formations are accurately held to clean-cut outlines. This is controlled by the depth of the etching, by selecting the appropriate screen gradation for the surface to be printed, and by the viscosity and drying properties of the ink.

One Important Controlling Factor

At the same time, there is one important controlling factor exclusive to gravure-offset printing which is accomplished during transfer; namely, that when the engraved plate transfers the inked characters to the face of the rubber transfer cylinder, a film is formed on the exposed surface of the transferred ink, fixing the outline. The ink remains soft underneath the film on the face of the transfer cylinder so when the sticky surface of the ink film is brought into contact with the printing surface, it is accurately lifted or peeled from the rubber surface without spreading under the transfer pressure. This feature becomes an extremely important factor in process printing.

Inks, of course, play a very important part in the perfection of gravure-offset, but on the whole the problems are about the same and are treated in the same manner as in any form of printing. For best results, inks are selected and adjusted to the stock to be printed, and for the most part, inks are corrected at the press at the beginning of the run. An addition of varnish may be needed to build up the body or to increase the gloss. A thinning drier, usually a solvent, may be added to speed the drying, or the addition of a softener may be desirable.

While we are on the subject of inks, it may be well to mention that water-base, aniline, rotogravure, and modified forms of vapor-set inks are being used successfully and are supplied by leading ink manufacturers who have played an important part in their development, so that it is necessary only to inform the ink supplier as to what kind of material and surface you intend to print to obtain the correct inks.

Since the gravure-offset printing process is the result of the development of industrial printing, it was only natural in the beginning to adopt the photoengraved intaglio cylinder as the ideal plate medium, because many patterns and much copy in industrial work are printed in continuous or endless webs.



E. A. Crawford is consulting engineer and printing press designer in Providence, Rhode Island, and has directed several of the most important developments in industrial printing and converting field in the past 25 years. The material in this article has been authenticated by Mr. Crawford's research and development in gravure-offset backed by experience in several installations

The cylinders used are either ground and polished cores, or steel or cast iron base cylinders on which a deposit of copper is plated. The copper is then ground and polished to a mirror finish surface, after which it is engraved and usually given a thin plating of chromium.

These cylinders are replated and polished with each change of copy. Leading cylinder engravers, like the ink manufacturers, have kept abreast of the gravure-offset development, and they can furnish engravings etched in the correct screen and depth to meet requirements.

Nature of Plates Used in Process

We have, up until now, been discussing engraved cylinders, so now it is only fitting that we should give some consideration to plates; *i.e.,* polished sheet copper or stainless steel plates ranging in thickness from .010- to .020-inch, corresponding roughly to zinc lithograph plates, etched in either a reverse halftone or intaglio 85- to 150-line screen. From the standpoint of platemaking, the operation will parallel that of producing a wet offset lithographic plate. Plates of this type mounted on appropriate cylinders will mean that dry offset, printed with rapid drying inks in halftones, will become a reality. Gravure-offset is a perfected process, and by introducing the lower cost plate, it will be made desirable throughout the entire printing industry.

What are the advantages of gravure-offset? First, no water is required to effect the ink transfer. Second, deep-etched plates are not used; therefore there are no copy restrictions and wash-ups are practically eliminated. Third, photographic reproductions as fine as a 150-line screen can be reproduced. Fourth, on normal, run-of-the-mill printing, far less skill is required to operate the press. However, where skilled craftsmen are employed, the printing result approaches that of high quality letterpress printing. Fifth, the ink on the printed surface dries sufficiently to permit lacquering on the same press run.

To illustrate these advantages, let's assume a printer installs a four-color, roll-to-roll or roll-to-sheet web press. Now, assuming he receives a large order calling for printing two colors on one side of a special safety paper, the procedure would be to print the two-tone safety design on the front and back of the web on the No. 1 and No. 2 printing press units with water-base safety inks. These cylinders will be photoengraved in endless patterns and can be offset on the web in either all-over or broken patterns. The copy will be printed on the two remaining printing units with conventional inks.

Example of Gravure-Offset Flexibility

As another example of gravure-offset flexibility, we will assume a second order is for carton wrappers calling for an all-over yellow tint on white stock, followed by two colors of type and display matter, and coated with a vapor-seal lacquer. The following will be the procedure: on the No. 1 printing press unit, a water-base color will be used for brilliance, transferred from mechanically-etched cylinder to the web by the rubber transfer cylinder. The web then passes through the dryer and is printed and dried on the No. 2 and No. 3 units. Then it passes through the No. 4 press unit where the lacquer is applied by a transfer cylinder from a mechanically-engraved cylinder whose engraved depth determines the amount of lacquer laid on the web. From here, the web passes through the last dryer and is rewound or cut in sheets for delivery.

These examples are descriptive of some of the types and classes of work being printed by the gravure-offset process. There are many products, including box covers, wrapping tissue, tapes, luggage and trunk covers, candy and food wrappers,

(Concluded on page 98)

New gravure-offset plate cylinder showing the locked-in, sealed-off ends which reduce the printing gap to quarter-inch. Cylinders can be replated easily



Accurate Materials for Premakeready

Prepress operations require elimination of dimensional errors in materials being used in form. An inspection routine with precision gauges will cut press down time

Fifth of a Series

By Robert T. Rice

★ Just why do we perform the operation of overlaying?

In light of modern progress in photoengraving, we can no longer claim that overlays can improve the high fidelity achieved in halftone reproduction.

Since it is standard practice in the photoengraving industry to proof flat on precision proof presses, what shows in the proof is exactly what is in the plate. It is pure fallacy for printers to continue working on the premise that any kind of overlay can improve the characteristics of halftone reproduction. Consequently, we can dismiss this as a reason for overlaying.

To what else can we attribute the necessity of going through this expensive procedure? The answer is *dimensional error.* Our makeready process now consists of compensating for dimensional error.

Inspection Routine Required

An established inspection routine using precision gauges will eliminate the necessity for compensating for this error at the press. In general, there are three reasons why precision gauges are needed:

First, in the making of a large number of pieces which are to be assembled, it is a matter of economy to detect and discard the imperfect pieces at the source, thus saving additional effort in the operations which follow.

Second, it is necessary to check the material during its assembly as it passes from one operation to another so that the finished form is a perfectly adjusted unit.

Third, both lateral and height dimensions must be exact. Dimensions in printing material are so critical that the close tolerances required can be controlled only by careful gauging procedures.

Building accurate press forms is strictly a matter of good mechanics. As soon as we achieve good mechanical procedures, we will have placed our process on an economically sound foundation. That means greater production at less cost.

Because it is the oldest of the processes, perhaps it is natural that flat-bed letterpress should be the last to depart from lethargic work methods, but that departure must come. No industry ever had a better opportunity to step ahead economically than this industry has right now.

Correcting dimensional error by the procedure called makeready is costing the industry millions of dollars each year. The ensuing loss in low production and high cost is the chief factor in giving other processes an advantage in cost per thousand printed sheets. The positive and continuous control of dimensional accuracy is the root of production economy, and it is the big opportunity for this industry.

It's a Quiz

By R. Randolph Karch

Answers to these questions have appeared in THE INLAND PRINTER and in other sources of information at various times. How retentive is your memory? How many questions can you answer without consulting the answers on page 98?

QUESTIONS

1. In what process must a color be surface-dried before another color is printed?
2. In what process is the dot structure (causing color change) insured against any distortion?
3. Paper stock with low absorption quality requires the stiffest—or the softest—ink?
4. What has probably happened when a second color will not take well (trap) over the first in letterpress printing?
5. In dry letterpress color work the first color must be completely dry before the second color is printed. True or false?
6. When mixing colors, always add the darker shade to the lighter shade. True or false?
7. Halftone inks on coated stocks will give less mileage than hard ink on bond stocks. True or false?
8. For small card jobs on a platen press what kind of chase would you use to keep from using much furniture?
9. What would you normally allow for spoilage on a letterpress run of 5,000, with one impression and one bindery operation?
   a. 2 per cent c. 6 per cent
   b. 4 per cent d. 8 per cent
10. Which of the following is most fluid and which is the most solid ink?
    a. Platen press ink
    b. Rotary press ink
    c. Lithographic ink
    d. Gravure ink

Let us look at the mechanical defects which now exist in all the materials that go into our forms. The first of the serious defects is "bottled material" — material which is wider at the top than at the bottom or vice-versa. This defect obviously prevents justification in makeup. It forces type off its feet, prevents flat lockup, is the direct cause of workups, and prevents good printing impression.

Mechanically, the process of composition and lockup is a shimming operation. The various pieces are assembled and adjusted by inserting shims such as spaces, leads, slugs, furniture, etc. Fine justification is required if the form is to lie level and rigid on the bed of the press. It is impossible to justify type material or mounted plates into a form if the material is bottled. Type material which is narrow at the top and wide at the bottom will not remain on its feet when running on the press. No pressman can get a satisfactory impression from material of this kind.

Type material which is narrow at the bottom and wide at the top will cause any form to bridge; that is, it will cause the form to lift up off the bed of the press even under the lightest of lockup pressure. This kind of material will also go off its feet if the lockup pressure is relieved enough to eliminate the bridging. Pressmen spend hours and hours trying to overcome defects of this kind.

Type wabbling off its feet and bridging in the form is the direct cause of workup trouble. An uneven form surface resulting from bridging will cause the press sheet to wrinkle and will cause the print to slur.

Use of Old Material Hazardous

All the material we use in our forms—type, spacing, furniture and mounted plates—is full of this type of defect in the vertical angles. The use of old material which has become worn and battered or warped out of shape is just as hazardous. This is especially true of wood furniture and wood mounts for the plates. Wood is very unstable and is the source of many headaches in our process. Metal is the only stable material at our disposal at present which is stable enough to retain the close tolerances required in form preparation.

Gauges on lead-cutters and saw-trimmers vary in settings and workmen fail to maintain uniform and correct measurements in cutting strip material. Leads and slugs bind under lockup pressure causing further maladjustment in the forms.

Mounted plates are a source of much of our trouble. A prominent defect here

is lack of squareness in all angles, both laterally and vertically. When a plate is not mounted squarely, the compositor must do some very expert shimming to get the unit justified. Nothing uses up the compositor's time or the stoneman's time more than shimming or twisting inaccurate pieces of material.

Under traditional methods, the stoneman must lock imperfect pages or units into a form. He must fit and adjust them by a time-consuming procedure of trial and error. The variable materials in the composition of the form make this a tough job. At best it is an extremely costly procedure. After the form is put on the press, the stoneman has to start all over again correcting position and justification, consuming his own time as well as that of the press and the pressman. After the press finally gets under way, workups and other troubles develop in the form. The press is stopped each time, slowing production.

Trial-and-Error Method Habitual

This whole chain of adjustment and readjustment by trial and error has become habitual because our material is so defective and passes no specific inspection. The errors persist through subsequent operations, resulting in using the bed of the press for a workbench while stonemen and pressmen try to correct the defects.

The second serious defect we are constantly confronted with occurs in printing heights. The most important requirement in getting good printing impression is that the form be level and rigid at a fixed height. Many years ago this industry established a standard of .918-inch as standard printing height. Subsequently, the press manufacturers have adjusted the bearers on the press beds to the correct height to accommodate that standard properly. However, we have recklessly ignored the importance of maintaining that standard. From individual type characters to mounted plates we tolerate a height variation of .015-inch or more in our forms, and then pay journeymen pressmen to cut paper dolls and patch and spot while a press stands idle.

More forms of mixed type and mounted plates go to press every day than any other kind. Most of these are short-run forms. The time spent in getting a form ready to run, when compared with the actual running time, is far out of reason. By eliminating the basic fault, not only can we get more press production in delivered sheets but we can greatly increase the life of our forms and get much longer runs from mixed forms. The means of accomplishing this has been within reach for some time.

Printing height is very critical. We cannot compensate for the degree of error we are tolerating with soft packings and excessive overlay. It must be accomplished in the forms. Height tolerances must be maintained within .0005-inch before any real gain can be made.

The immediate solution to these problems lies in a vigilant consciousness of accuracy requirements by all who are now responsible for producing the many materials which go into a press form. Printers must understand the basic principles of mechanical measurement. Management must supply both the understanding of the necessity for close tolerances and the tools for attaining the precision which is required.

Tolerance standards must be established and printers must maintain these standards by routine maintenance and inspection procedures so that imperfect material will be detected and corrected before the assembly operation begins.

Space will not permit going into the details of machine maintenance, but most of the defects in type material are due to poor maintenance. Worn mold parts, scored molds, damaged mold blades, and worn mats are the chief sources of bad single-cast type. Damaged molds and liners, warped mold discs, improper trimming, and worn mats are the chief sources of bad slug-cast type. Poor metal and improper casting temperatures contribute a large part of defective spacing material.

There is plenty of information available on the maintenance of equipment. *The important thing is that maintenance be done not only properly but constantly and conscientiously.*

The equipment necessary for an adequate inspection system is not expensive. In fact, every dollar spent for good maintenance and good inspection will net two dollars in added production in the pressroom. That can surely be termed "premakeready," or, as some prefer to call it, "makeready reduction."

The specific tools required are the ratchet micrometer, the dial-reading micrometer, slug and plate gauges, makeup gauges and precision test presses.

Good Ratchet Micrometer Needed

Every worker having anything to do with casting machine maintenance or the inspection of type material should be equipped with a good ratchet micrometer. Be sure it is the ratchet type, because the ordinary thimble type does not always give uniform readings even when used by the same worker. The ratchet acts as a slip clutch, and the mechanism, not the user, controls the measuring pressure. For inspecting type and slug material, the dial-reading gauges built especially for this purpose should be used.

These devices are available at nominal cost and should be a part of the inspection equipment of every plant. The manufacturers of these devices furnish instructions for their use. Management must see that the tools are supplied.

Test press proofing is an effective means of checking individual type characters and

(Concluded on page 89)



"How about handing him this order blank—give him something to do while I'm waiting."



Above: Four Fotosetter composing machines at Warwick Typographers. Administrative office is at left. Right: Offices of photographic typesetting division

Increasing Photocomposition Work Cause of New Warwick Expansion

★ One of the largest phototypesetting businesses in the United States, Warwick Typographers of St. Louis, Mo., is now in completely remodeled quarters and has recently added another Intertype Fotosetter to make a quartet of the photocomposition devices. Although the company also operates a conventional typesetting plant, its photocomposition work now represents a large share of the total annual business. Larger quarters and new equipment were necessary to implement the rapid expansion of this department in the past four years.

The story began back in 1936 when Warwick's president, H. J. Echele, caught some of the enthusiasm then surrounding the subject of "cold type."

His search led him to the Brooklyn plant of the Intertype Corporation where in 1950 he first saw the Fotosetter in action. After a day spent in touring the plant, he was about to leave the building, still undecided, when he was given some samples of Fotosetter material set in Garamond at the Government Printing Office in Washington, D.C., where field tests had been conducted. That did it.

First Fotosetter in 1951

Shortly after Mr. Echele's visit, Warwick acquired its first Fotosetter. It was immediately put to work producing film for litho plates and reproduction proofs, and when the possibilities began to unfold, a second machine was installed.

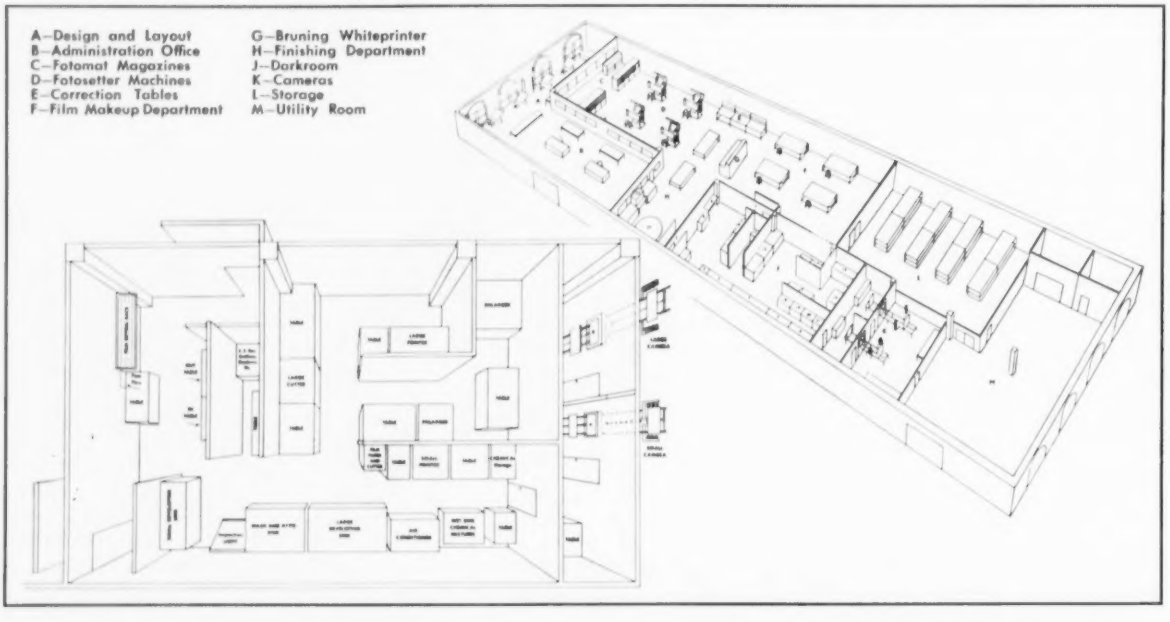
In 1922, when Warwick got its start, a reproduction proof was unknown, but in 1951, 60 per cent of Warwick's business consisted of repro proofs. The Fotosetter provided Warwick with a bridge over the conventional steps between typesetting and litho platemaking. The film, processed in Warwick's streamlined darkroom, is supplied to the platemaker ready for photomechanical use.

Production time is only one of the valuable commodities at Warwick. Another is the firm's reputation for work of high quality. "The improved quality of phototypesetting was the chief attraction for us," said Mr. Echele. Emulsion-to-emulsion contact and full kerning are only two



H. J. Echele (left), Warwick's president, first got interested in cold type in 1936. In 1951, he installed firm's first Fotosetter, now has four. John Lamoureux (right), vice-president, serves firm as layout man, creative artist, type expert

Below, left: Detailed floor plan of Warwick Typographers' darkroom. Right: General floor plan showing layout of new photographic typesetting division



factors that enter into this improvement.

Despite the fact that Warwick serves customers in 37 states, Puerto Rico, and Mexico, the company is not an industrial giant, and consequently its equipment must make up in versatility what it lacks in quantity. Warwick sets ads, folders, booklets, books, letterheads, labels, advertising and sales presentations, display material for silk screen, invitations, broadsides, and others, all on the Fotosetter.

The Fotosetter permits Warwick to set a variety of point sizes, from 4 to 36 points, with one set of matrices, and the type is set up to 144 points by enlarging either on film or photographic paper.

The Fotosetter can handle streamers of reverse 144-point blown up from Fotosetter 12-point composition for 24-sheet posters, large display cards, copy for projector slides, and copy for novel perspective and 3D ad lines. The distortion lens is used in these last two instances.

Since its first Fotosetter installation in 1951, Warwick has added three more to deal with new business. This pattern of growth has characterized the firm since its earliest days when its jobs were confined to magazine and newspaper advertising. Later, when Mr. Echele and John Lamoureux, vice-president, demonstrated their ability to turn out a striking layout, requests began to arrive for booklets, folders, financial reports, house organs, and many other forms of promotion and advertising material.

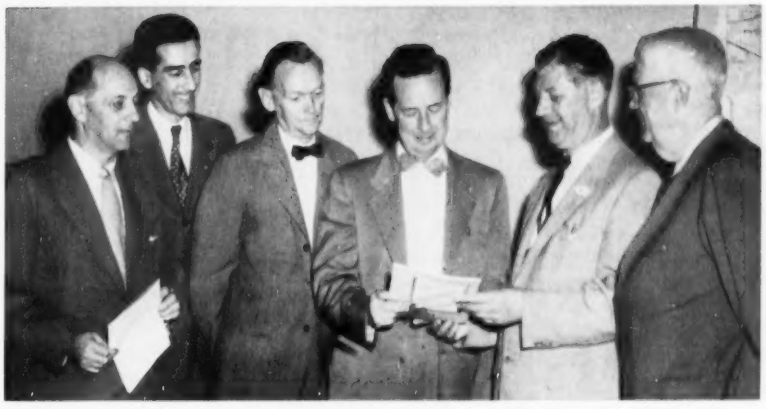
Warwick received more and more requests to plan jobs from layout to bindery, and more layout artists were added to the staff.

Pursuing its original aim of high quality and customer satisfaction, Warwick has built a balanced shop over the years. Equipped with Linotypes, Monotypes, Ludlow, hand composition, and four Intertype Fotosetters, the firm now can cope with a wide variety of work.

Craftsmanship vs. Machine Age

Warwick Typographers constitutes a good case against the argument that there is a basic conflict between craftsmanship and the machine age—between quantity and quality. Warwick has, on one hand, only to point to its national reputation for work of outstanding quality and, on the other, to one of the most modern production shops in the country, embodying just about every technical and mechanical aid available to their trade.

"Our conventional typesetting equipment still accounts for a good share of our business, and we will continue to depend on it," Mr. Echele declared. "But phototypesetting is definitely the answer for many jobs, and you've got to move with the times. We're still proud of some of the work we did in our earliest days in 1922, but in today's market that work would be as out of step as a hand-crank in a Cadillac."



Graphic Arts Trade Association of Hartford (Conn.) recently sent brochures explaining printing industry career advantages to 5,000 high school students. Shown as they completed plans for mailing are Herman Davidson of Pyne-Davidson Co.; Haige J. Garabedian, the association executive secretary; Kenneth W. Finlay of Finlay Bros. Co.; Leo M. McCrann, assistant superintendent of Hartford Board of Education; Samuel Lebon, association chairman; and D. G. Phelps of Wm. H. Lockwood Sons, Inc.

Hartford Printers and Educators Cooperate On Brochure to Build Up Industry Manpower

The Graphic Arts Trade Association of Hartford, Conn., is demonstrating how printers and educators can work together to build up manpower for local industry service. Stemming from a discussion of graphic arts education last year between local educators and industry representatives, 5,000 brochures keylined "the printing industry is a silent partner," and impressing upon young people the career values of printing jobs, were distributed just before vacation time to eighth to twelfth grade students in greater Hartford area schools.

Five association members contributed to the production of the two-color illustrated brochure. The text told the students that printing is a silent partner in their personal and business life, and that the industry offers jobs assuring high wages, opportunities for promotion, steady employment and safe working conditions. "Not everyone is cut out to be a printer, nor is everyone who decides to enter the industry automatically accepted," said the message. "But many natural abilities can help lead to a printing career. If you can qualify, printing offers you diversified, interesting work and a secure future."

For further information, interested students were directed to consult their school advisors, who were supplied with copies of "The Printing Industry Offers You a Career," a manpower-building piece developed in consultation with graphic arts educators and vocational guidance counselors through the efforts of Printing Industry of Cleveland and the Education Council of the Graphic Arts Industry. This publication is used by the school advisors in counselling students concerning their vocational choices. Students referred to the Hartford association are interviewed, screened and eventually placed with member firms, which have pledged full support for the educational program.

The program was developed by the association's Education Committee—Dwight G. Phelps, Wm. H. Lockwood Sons, Inc.; Kenneth W. Finlay, Finlay Brothers Co.; Herman Davidson, Pyne-Davidson Co.; Raymond Bidwell, Taylor & Greenough Co.; and Philip Corbin, Connecticut Printers, Inc.

Lebon Press, Inc. printed the 5,000 brochures on paper supplied by Green & Low Paper Co., Inc. Copy, layout and art work came from Finlay Brothers Co., typography from New England Typographic Service, and engravings from Dowd, Wyllie & Olson, Inc.

Hartford Graphic Arts Group Offers Management Course

The Graphic Arts Trade Association of Hartford, Conn., is sponsoring a printing production management course based on Printing Industry of America's manual, *Management of Printing Production.* Thirty-three representatives of 21 firms attended the first session at Hillyer College. The course instructor is Robert E. Ashcraft, assistant superintendent of the Travelers Insurance Company printing department.

Developed by the association's education committee, the course offers a college-level program embracing facts that printing managements must consider in building efficient operating units and meeting the needs of the expanding market for graphic arts products. Dwight G. Phelps of Wm. H. Lockwood Sons, Inc. heads the committee. Assisting him are Kenneth W. Finlay of Finlay Brothers Co., Inc.; Herman Davidson of Pyne-Davidson Co., Inc.; and Raymond Bidwell of Taylor & Greenough Co.

Sales Opportunities in Education

Printing has an important function in the field of education and printers should examine all phases of this field with an eye to increased profits

Sixth of a Series

By Olive A. Ottaway
Executive Secretary
Toronto Graphic Arts Association

★ An erroneous idea has existed in some quarters that "education" is acquired only by attending institutions of learning. Basically, for many levels of education this is true, but it is equally true that great strides in learning are made only at the point of application. This is true of all fields, whether business, professional, or industrial.

Many are apt to overlook the fact that a great deal of institutional education consists of acquiring knowledge that will develop a greater understanding of how to best use the "tools of the job." Skill in application and mastering the use of the tools is acquired only through experience.

In this long term education, the printer can and should play an active part, for one of the greatest handicaps has been the dearth of printed material available for the assistance of those who are engaged in applying their institutional education.

It is doubtful that many printers have thoroughly surveyed this field, which offers great potential in sales for the printing business. More important still is the wealth of opportunity which it offers to the industry to make factual and permanent contributions to all educational programs. True, there are many handbooks, textbooks, and reference guides on almost any subject, and some advancement has been made in recent years in producing handy editions for everyday use. There still is a dearth, for the job is endless.

Two Fields Closely Related

This month's subject is so closely related to July's topic—research—that we may see examples which could be applied to either research or education. As a matter of fact, it is difficult to separate the two. Following World War II, government departments responsible for rehabilitation programs were faced with the task of preparing for service personnel factual information about civilian career possibilities.

Officials endeavoring to do this job were appalled at the great lack of reference material which could be reproduced in simple form. Thus, before any material could be made available, individuals in business, industry and professions had to be asked to do not the best job, but the best job they could in a limited time.

All had the same comment to make. "How much easier it would have been if only facts and information had been kept up to date in the respective fields so that our job would be one of deciding what to include, rather than having to do the digging." That practically every business, industry and profession had to be written up in brief form meant that facts had to be clearly defined.

Have you any conception of how many new people are going into every business, industry, and profession yearly? When we use the word "rehabilitation" it does not apply just to the aftermath of war, but it can apply to an area which has been stricken by floods, fire, etc., and it can apply to people who have been stricken with disease or illness.

Thus, in all of these fields, there is a great need for educational material dealing with all phases and divisions of business, industry, and the professions.

Nearly every business, industry, and profession has a coördinating center such as an association. Is it not logical that such an organization should be responsible for a continuous educational program setting forth in print basic and current information covering the field it represents?

This brings up an interesting question. How many associations have you contacted this year for the purpose of presenting them with an educational program that may be used at all levels of "market understanding"?

Each year in our schools, there are vast numbers of future citizens, many of whom are asked to do a project or a thesis on some field which appeals to them. We learn from these students that some fields are well covered with printed material because an individual manufacturer has taken the time to tell his own particular story.

This is excellent, but it does not go far enough. Not all can rise to be million- or billion-dollar concerns. The small business also should have its story told. Thus, the student would have a balanced picture of that particular field.

We are not advocating that a cut-and-dried story be published for indiscriminate release to students, but we are advocating that there be made available to all with a thirst for knowledge, regardless of age, a great wealth of literature for distribution to them through associations.

Check to see how many associations are on your list as customers, and how many have been contacted with the express purpose of presenting details of a campaign for promoting the business, industry, or profession which they present.

Necessary Factors Outlined

What are some of the factors necessary to do such an educational program? Here are a few suggestions, applicable to certain categories. They suggest only ideas for further development.

1. If it is the intent and purpose to educate a potential employee, here are five points that may be enlarged upon: (a) history and background of the respective field; (b) history and development of the product or service; (c) required training to establish qualifications; (d) experience of those already in the field, and additional training required for periodic advancement; and (e) the approximate financial remuneration, living conditions and employee benefits.

2. If it is the intent and purpose to become an owner or employer, certain other factors will be required such as: (a) potential markets and sales stability; (b) required investment and predicted returns; (c) acquiring of location and equipment;

People Buy Benefits

People buy for only one of two reasons. Either the product or service will give them a new benefit or it will protect a benefit they already have. If you are going to sell, you will have to convince them that the benefit they would get from you, your product or service, is greater than they would get from anybody else.

What benefits could a printer offer to a potential customer who is buying his printing outside his immediate area? Quality work? Adequate facilities? Variety of type faces? All of these are important assets to every printer. But the one thing to head the list is dependable personal service. It means that you are going to schedule and check his job from order to delivery. No hitches, no excuses; all promises are going to be carried out to the letter.

Here's a benefit you can utilize to great advantage when you come up against the prospect who claims he is already "tied up," for one reason or another.

Remember, people buy benefits. Convince the prospect he will get one benefit he doesn't receive from his present source and you have a new customer.—Benjamin S. Berkowitz in *Centralite*.

(d) establishing credit; and (e) acquiring employees.

These are just two suggestions, employee- and employer-wise. There are, of course, other suggestions in which the businesses, industries, and professions tell their stories to the stockholders and the general public. It would seem to us that a channel which assists towards greater understanding between two parties is other than an educational program. We are more apt to balk and resist that which we do not understand. The story told simply and concisely and in printed form can dispel these misgivings.

In the last few years, the need for telling a "field story" to the public has been recognized as an essential. These books or pamphlets sometimes describe the plant, the employee, the process showing the precautionary measures to insure quality for the buyer. Distribution of such material is sometimes through dealers, by direct mail or is featured at exhibitions and trade fairs.

Through lack of instruction, too many operations and details in any field are not well performed. The following story illustrates this point, for it shows how complete understanding between customer and printer developed knowledge for the mutual benefit of both.

Developing Mutual Benefits

A printer coöperated 100 per cent when asked by his customer if he would have any objection to his plant being photographed with the employees performing operations on this customer's printed piece.

The customer wanted his public to know the process employed in manufacturing his particular product. His printer sold him the idea, but actually it was not complete unless also included was the part printing played in the completed job.

The story emphasized the care exercised by the printer—care which aided the producer of the original product.

The president of the printing company, in telling us this story, said, "It was the greatest morale builder for our plant that we have ever experienced. I would do it for all of my customers no matter what the inconvenience. It stepped up production because the employees understood what the end use of the product was. They were also able to see themselves featured in a booklet and a movie."

The printing industry is still a service industry, and perhaps we should learn to tie it in more with the products of our customers.

All of the above points can add up to a lot of printing, providing the printer who likes to sell ideas puts his ingenuity to work and watches with eager eyes for opportunities where such printing may be utilized.

There are firms which try to counteract the effect of adverse political speeches by distributing simple articles of the fundamentals of business and economy. There are others which tell their stockholders of the ways and means employed to increase their dividends. This story is told in brochure form setting forth the company product all the way from raw material to completion.

Not all have the gift of being able to describe accurately the advantages of a product. The idea that "every picture tells a story" is only too true, particularly where the printed piece is concerned.

A couple was interested in purchasing a stove. The husband, who worked in the city, inquired about types and prices from two large stores in that city, while his wife inquired at their local appliance store.

In Store A, the husband was shown the line of stoves, and then he asked for a booklet illustrating the stove and giving advantages of its new features. The salesman was apologetic. He had no booklet, but he produced a cheap-looking envelope stuffer with a flat and muddy looking picture of a stove. "Here is an electric stove built on the same chassis. Tell the Missus it looks like this."

In Store B, the salesman was courteous and obliging, and he showed the husband what they had in stock, but no literature. He offered a broadside showing some of the other stoves in their line. This was a little better than the stuffer, but it suggested only the faintest resemblance to the gleaming white enamel and shiny black trimmings.

Later, husband and wife sat down to compare notes. The stoves in the city were about $25 cheaper than in the local store, but there was no evidence that they were as good. The wife had a vivid recollection of a bright, shiny stove, and she had listened while its conveniences were explained to her.

If the husband had brought home a well printed booklet showing stoves in their natural colors and listing their advantages, his wife might have been interested. A printed piece could have convinced her that the advertised stove was in every way the equal of the stove she had seen. No booklet, however, lay before them as they sat making their decision, so the order went to the local appliance store.

Such factors as mentioned in this article may be tied into specific fields, sometimes with a new approach each year.

Have you realized how fortunate we are in this industry? Our work gives us daily contact with thinkers in every walk of life. It presents opportunities to be "in the know" on new happenings, new developments. Such opportunities, however, bring with them the responsibility to give accurate educational information.

The printed word may enhance prestige, but no printer should overlook the fact that the greatest force in educational programs is the power of the printed word to convey knowledge as a continuous process of developing new ideas applicable to all spheres of life.

A printer's continuous awareness of his responsibility to inform through copy, design, and craftsmanship puts him in the class of an educator, who plays no small part in keeping the world abreast of the times.

Selling Printing . . .

LABEL IDEA!

This label idea can bring in more label business for you. Design a label with a perforated strip on top saying "First Class Mail" and another strip on the bottom saying "Fourth Class Mail." For those of you who think your customers will use less printed labels with this idea — you're wrong. Check and you'll see that many firms use the same label for all classes of mail and either rubber-stamp the classification on or buy the classification stickers in the 5-and-10 cent store to paste on.

Don't underestimate the potentials, as far as new business is concerned, of this idea. It's good.—*Centralite.*

What You Can't Copyright

There are some things that may not be copyrighted, according to the provisions of the federal copyright law, and printers should know what they are so that time of both customer and printer will not be wasted in trying to do so.

There is no provision in the copyright law under which it is possible to secure the exclusive right to an idea, system, plan or method of doing anything. An idea, system, plan or method, once published, becomes common property. It is only the particular expression of the author which is protected by copyright.

The following types of material, standing alone, are *not* considered original writing subject to copyright:

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Names, titles, slogans, column headings, simple check lists, phrases or clauses.

Works containing only information which is common property; such as standard calendars, height and weight charts, tape measures, rulers and tables of figures taken from statutes or other common sources.



Thomas P. Mahoney, Chicago, is new president of International Association of Printing House Craftsmen. Other new officers, picture at right, are A. L. Kolb, Buffalo, treasurer; Ferd Voiland, Jr., Topeka, third vice-president; Mr. Mahoney; A. R. Tommasini, Berkeley, Calif., first vice-president; George Wise, Cleveland, second vice-president; Howard N. King, York, Pa., past president



Craftsmen Elect Mahoney President at Philadelphia Convention

Eight hundred and twenty-five members of the International Association of Printing House Craftsmen and members of their families saw Thomas P. Mahoney of Chicago, first vice-president, elevated to the post of International president at the 35th annual convention of the association in Philadelphia, Aug. 7-11. Mr. Mahoney is vice-president of the Regensteiner Corporation, Chicago lithographic printing company.

A. R. Tommasini, superintendent of the University of California Press, Berkeley, stepped up to first vice-president. He is a past president of the San Francisco Club.

A battle for third vice-president between George Wise, Cleveland, chairman of the International's Membership Commission, and Ferd Voiland, Jr., Topeka, Kan., 1954 International Printing Week chairman, resolved itself when Henry A. Schneider, New York, withdrew as a candidate for second vice-president because of business reasons. Delegates elected Mr. Wise second vice-president and Mr. Voiland third vice-president. Albert L. Kolb, Buffalo, was reelected treasurer.

Next year's convention is scheduled for Cincinnati, Aug. 7-10, with headquarters in the Netherland Plaza Hotel. Lee Augustine, the International's representative-at-large last year, is the convention chairman. The 1956 convention will be in Los Angeles with Perry Long as chairman, and Buffalo already is bidding for the 1957 meeting.

Appointed officers of the International include George Wise, Cleveland, chairman of the Membership Commission; Howard N. Keefe, Cincinnati, chairman of the Publications Commission; Charles V. Morris, New York, chairman of the Public Relations Commission; Kenneth R. Burchard, chairman of the Technical Commission; Ferd Voiland, Jr., Topeka, Kan., representative-at-large. Pearl E. Oldt was renamed executive secretary and association headquarters will continue in Cincinnati.

Appointed as special International committee chairmen were Gradie Oakes, Chicago, Advisory Council; Tom Tierney, Boston, Club Bulletin Service; James Ross, Montreal, Club Programs; Alfred T. Peters, Utica, N.Y., Constitution and By-Laws; Byron G. Culver, Rochester, N.Y., Graphic Arts Education; Milton Horn, Fort Worth, International Historian; Harry B. Friedenberg, Detroit, Participating Memberships; Floyd C. Larson, Chicago, Printing Week; Peter Bernard, New York City, Safety, and William Gutwein, Louisville, Supervisory Training.

Preliminary sessions of the Philadelphia convention included a series of International board meetings on Saturday, Aug. 7, but the first general session was held on Sunday evening Aug. 8, with preliminary business, committee appointments, introduction of officers and addresses of welcome on the agenda.

The Monday morning session featured officers' reports, various committee reports and the presentation of certificates to the "Outstanding Craftsmen" named by various districts of the International Association. (See page 53 of August issue of THE INLAND PRINTER.) THE INLAND PRINTER Benjamin Franklin bronze plaque to the "Outstanding International Craftsman of the Year" was awarded to Haywood H. Hunt of San Francisco at the end of the Monday morning session. (See special story on page opposite.)

Two speakers were on the Monday morning program also. John Williams, president of Williams & Marcus Company, Philadelphia printers, spoke on "Today's Leadership," and Ivan H. Peterman, foreign news analyst and columnist for the *Philadelphia Inquirer*, addressed the delegates on "Where Will Tomorrow Be Leading Us?"

A Printing Week luncheon was held Monday noon with Floyd C. Larson, In-

Below are Craftsmen Club Bulletin Contest winners. Left, Harold E. Sanger, editor of the *Chicago Craftsman*, first for clubs with 110 or more members; Bill Kitto, receiving for East Bay Club, second, and Herbert Threlfall, receiving for third place Cape Town Club. In picture at right below are Fred Baker, accepting for third place winner, San Antonio, in contest for clubs with fewer than 110 members, and F. R. Brady, Utica, N.Y., accepting for second place





ternational Printing Week chairman, as the presiding officer. First prize winner in the 1955 Printing Week Stamp Contest and 1955 Printing Week Poster Contest was Emil Georg Sahlin of Buffalo, who walked away with two gold cups. (See page 72 of the August issue of THE INLAND PRINTER for additional winners in these contests and for pictorial display of the new poster and stamp.)

Ferd Voiland, Jr., former International Printing Week chairman, spoke on "Prologue to 1955 Printing Week," and Mr. Larson went through the 1955 International Printing Week Activity Check List point by point for those in attendance.

Two clinics, operating concurrently, featured the Monday afternoon program. With Henry A. Schneider, second International vice-president, presiding, delegates heard six speakers on photocomposition, while at the letterpress presswork clinic, Albert L. Kolb, International treasurer, presiding, six speakers were heard on that subject.

Introductory remarks were presented to the photocomposition clinic by Frank M. Sherman, secretary and executive director of the International Typographic Composition Association, Philadelphia. Main speaker at this clinic was Albert Tate, Typographic Service Co., Philadelphia, on "The Application of Photographic Processes to the Production of Typographic Service." Brief descriptions of the operation and functions of photographic type composing machines were made by Mr. Tate on the Intertype Fotosetter; by George F. Nelson, Lanston Monotype Machine Co., on the Monophoto; by Mr. Sherman on the Linofilm and the Photon; by Joseph K. Costello, Jr., Progressive Composition Co., Philadelphia on the Fotomaster camera, and by Alf. Bellotti, McLean Bros., Ltd., Montreal, on the ATF-Hadego.

Delegates attending the letterpress presswork clinic heard talks on the general theme, "The Correct Tool for the

(Turn to page 92)

Emil Georg Sahlin, Buffalo, took the gold cups in both the Printing Week Poster and Stamp Contests. His work has appeared often in *The Inland Printer's* "Specimen Review" department



The Outstanding International Craftsman of the Year



Left to right, A. R. Tommasini, Berkeley, Calif., new Craftsmen first vice-president; Mr. Hunt holding *The Inland Printer* plaque; Gordon J. Holmquist, Los Angeles, past president; and Peter D. Nielsen, Emeryville, Calif., district representative for Craftsmen's 11th District

★ Haywood H. Hunt of San Francisco, who says he runs "one of the largest and certainly the dirtiest one-man shop in his area," is the winner of THE INLAND PRINTER's bronze Benjamin Franklin plaque as "The Outstanding International Craftsman of the Year." The award was presented at the 35th annual convention of the International Association of Printing House Craftsmen in Philadelphia, Aug. 7-11, by Wayne V. Harsha, editor of THE INLAND PRINTER. Mr. Hunt was nominated and elected by the Association's 14 district representatives and the elected national officers.

Even though he belittles his present operation, Haywood Hunt's career as a member of the Printing House Craftsmen covers a period of many years of long and faithful service to an organization he loves so well and to which he has devoted so much time, all without recompense of any sort. He was a charter member of the San Francisco Club in 1921, was a member of its first board of governors, was its first vice-president in 1921 and 1922, and served two terms as president from 1923 to 1925. He was the first president of the Pacific Society of Printing House Craftsmen in 1926 and served over two years in that capacity. He has served five or six times as district representative. But his greatest service to the International was as editor of *Share Your Knowledge Review* from October, 1933, to November, 1942.

Haywood Hunt's story starts in the spring of 1903 in Greensboro, N.C., when he got an after-school job in a book store. Here he chanced to read a copy of THE INLAND PRINTER, and, with a boyhood chum, became greatly interested in printing. They bought some type and ink and a small press and set about to establish a new magazine called *The Southern Amateur*. Later, he was apprenticed to a local printer.

With a new straw hat at the age of 19, Haywood decided he should travel, so he headed for Baltimore, Philadelphia and New York; in the latter area he worked two years. He also worked in Brooklyn, Jersey City, Schenectady and Troy, N.Y.

In the meantime, his parents had moved to Arizona. Haywood went along, too, and got a job with the H. H. McNeill Company in Phoenix. Then he got an offer from Bushong & Company in Portland, and he headed for the West Coast. After short careers in Portland, Vancouver and Seattle, he landed in San Francisco in 1915. He eventually became associated with the tenBosch Company (later the Kennedy-tenBosch Company) and remained there for 24 years.

In 1940, he struck out on his own and established a shop at 500 Sansome Street in San Francisco, and five years later moved around the corner to 512 Clay Street, where he now operates.

Haywood has what he calls one of the most disorganized shops in existence, but he says he can put his hands on anything he wants at any time. The front office is used for magazines, paper deliveries, books, anything that strikes his fancy, and his "back room" contains one of the weirdest collections of hats, masks and coats ever seen. His cellar is a repository for fine wines and other choice liqueurs, as his visitors can attest.

After 50 years in the graphic arts, 33 of them in the advancement of Craftsmanship, no one deserved the appellation, "Outstanding International Craftsman of the Year," more than Haywood H. Hunt.

Scanning the Scene

Through the Eyes of  "J L"

He Deserves a Medal

• The name was W. Arthur Cole. It was signed above the typed title "Managing Director" at the end of a letter on stationery of the Photo Engravers Board of Trade of New York. The letter brought memories of things apart from its subject matter. I was sure I remembered the signed name from lists of winners in typographical contests and from cut lines beneath examples of the typographer's art reproduced in the Specimen Review department of THE INLAND PRINTER when—at Lawrence, Kansas, in the nineteen-teens—I was active similarly. If this were one and the same W. Arthur Cole, he had strayed afar — but obviously to higher ground, considering service to men and the industry, and increased financial competence in his own right.

The name meant much to me, as it did—and does—to many others. I *felt* sure, but wanted to *be* sure, and so I inquired. Cole's reply came promptly, opening with "Yes, J. L., I am the one and same typographer who used to enter competitions with you, Walter Gress, and Dave Silve." The paragraph wound up with, "One or the other of us usually won." My contemporary of that time mentioned other names, still fresh in my memory, of comps. who vied with one another in contests and in getting their work shown in THE INLAND PRINTER. Incidentally, Cole's work was frequently reproduced in Specimen Review after I assumed editorship of the department.

I dislike to depart, even momentarily, from the job of telling readers what has since happened to W. Arthur Cole and of relating his great achievements in their behalf. There are certain things I just can't resist getting off my chest at every opportunity. When Cole was working at the case and as foreman ninety per cent of the samples of printing submitted for criticism in Specimen Review were from compositors. Today, most of them come from designers and men of management. 'Tis sad—damaging to our industry and, most of all, to present-day compositors themselves. I credit my getting to the big town and greater opportunity—and, most important, getting to meet more fine people with similar interests—to a measure of skill developed, in a Kansas newspaper and job printing plant, from studying THE INLAND PRINTER, and a consequent reputation gained from having work I did win out in contests and reproduced in Specimen Review. Comparing dates in the chronology of Cole's career I feel safe in saying that similar activity and recognition took him from similar work and surroundings in New England—via other larger towns than that of his birth, Jackson, Maine—to Gotham. Lightning does strike twice in the same place, and could oftener. The same opportunities exist today throughout the graphic arts field.

Reading Cole's biography in "Who's Who in the East," I'm overwhelmed deciding what to mention, what of necessity to by-pass. Limited space precludes mention of quite measurable achievements in the graphic arts industry.

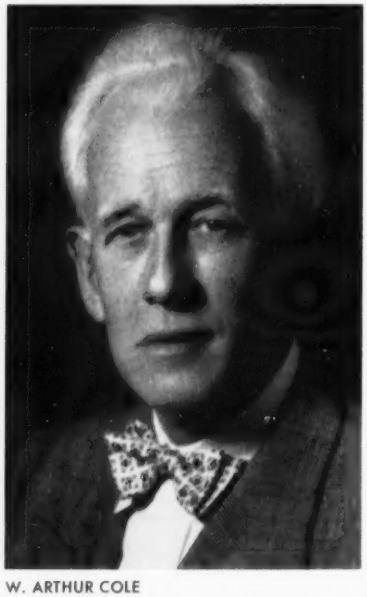
The record of Cole's first few years in the graphic arts, his "tryout," reads like a chapter out of my own "book." The comparison is important because it suggests that many, many such instances exist.

Starting in a combination newspaper and job printing plant at Newburyport, Massachusetts, Cole learned the printing trade in all its branches. Later he became successively reporter, night editor, telegraph editor, and managing editor of various New England weeklies and dailies, even as I did in Kansas. Going farther in that respect than I, he wound up his career in the newspaper field with the Associated Press. He then returned to the commercial printing business, serving as typographer and art director of several large plants known for quality of product, among them the George H. Ellis Company of Boston and the University Press at Cambridge, Massachusetts.

Then, following the example of Benjamin Franklin, Cole traveled from Boston to Philadelphia to become director of the typographic design department of the Lanston Monotype Machine Company. His duties on that job were widely different—training personnel, developing new products, and supervising type-face design. Following the Monotype connection, Cole served for five years as general manager of the creative advertising and book printing departments of the notable Wm. F. Fell Company. The Philadelphia chapter would be incomplete if I didn't mention that he organized the first Better Business Bureau in that city. That developed in connection with his membership and leadership in the local advertising club, then as now called the Poor Richard Club. As chairman of sixteen important committees of this group while living at Philadelphia, he must have set some record. Anyhow, on leaving the city, he was honored by presentation of a life membership, as well as the club's coveted gold medal for outstanding service.

As already mentioned, it was Cole's deserved reputation as a super comp. which took him from New England to Gotham—via Philadelphia. He was called there by Roy Durstine who, with Bruce Barton and Alex Osborne founded the highly successful Batten, Barton, Durstine & Osborne advertising agency. Durstine, a "graduate" of one of the most famous earlier agencies, that of Ernest Elmo Calkins, wanted a man like Benjamin Sherbow, who, more than anyone else, "sold" typography to the advertising profession. Before Sherbow, typography was a mere hand-maiden to advertising. Copy was designated the "priceless ingredient," but its presentation was often pathetic, or worse. Cole soon became head of the agency's creative division and was at work on 118 accounts, several expending more than a million dollars a year each. All the while he understudied Mr. Durstine as general manager of the agency.

In the 1930s Cole was drafted to direct the Photoengraving Industry Code of New York under N.R.A., his group being



W. ARTHUR COLE

the first to complete organization. When N.R.A. was counted out, he became administrator of the Voluntary Code of Photoengravers of New York and then managing director of the Photo Engravers Board of Trade of New York, in which position he has served with obvious success for twenty-two years.

Another activity which must not go unmentioned has been that with the American Institute of Graphic Arts. He is a past president of the group and, as chairman of the educational committee some years ago, was instrumental in forming the graphic arts division of New York University. He was also one of a small group of members who organized the Institute's exhibits of Fifty Books of the Year, Printing for Commerce, and Book Illustration. A prospectus of the Institute records that the first Fifty Books of the Year exhibit was organized in 1923 "through the vision and effort of W. Arthur Cole, David Silve and Burton Emmet." Thirty-eight firms, clubs and indi-

viduals entered books in that first show. The comparative figure during recent years is around two hundred.

According to what I've observed, read and heard, Arthur Cole has been identified with one or more efforts in the public interest during each and every year since he came of age. Such activities, some of which he originated, have been outside the graphic arts. One—in which he is still deeply interested—has been to encourage revival of the so-called country arts and crafts, to salvage esthetic qualities in the products often sacrificed when they are made by machine. Along the way, he organized a course in the graphic arts, and one, inspired by his old B. B. D. & O. agency chief Alex Osborne, in creative thinking at Windham College, Putney, Vermont. That emphasizes fervent desire to help young folks which was ever in his mind. The Photo Engravers Board of Trade of New York, of which he is managing director, with the photoengravers' union coöperating, was first to institute scholarships—four years, fully paid—at Columbia University. This action was the implementation of his belief that there has been and is urgent need for a higher type of executive personnel if the graphic arts is going to continue its forward march.

His hobbies? Well, if the foregoing do not qualify, what about collecting *incunabula* (15th century books)?

My readers may ask "How does this well-known luminary of the graphic arts live?" Well, they're in for a surprise. For about forty years Cole has commuted between New York City and West Brattleboro, Vermont, on week ends. Silly, and a waste of time? No, not at all. He and his wife operate a 200-acre dairy farm near that Vermont town. As Mrs. Cole manages the farm, one wouldn't miss too far if he got the idea that dairying is just another of our friend's hobbies. What a life?

What sort of individual is this man? He is a genial, easy-going chap whose charming personality keeps his circle of friends ever widening. Neither back-slapping extrovert nor hard-to-get-inside-of introvert, he rolls along the middle road with his mind open to absorb and share the good things that life offers. What his closest friends call his sweet esthetic nature is not a surface impression but has the depth of genuine substance.

His hand is always reaching out to help the other fellow, and his optimism sees him through to the bright side of even the darkest situation.

In his appearance, Cole is somewhat Mark Twainish because he has a shock, not to say halo, of snow-white hair and a pleasing preference for light-colored raiment even in winter time. He's likely to sport a beret when he's driving from his New York apartment to his West Brattleboro farm, or to what he dubs his waterside "fish house" at Maine's Boothbay Harbor. He wears a silver dollar watch-fob, the coin being the first dollar he ever earned when he says he was a not too angelic choir boy.

What a man!

J. K. Frazier

Typographic Scoreboard

Subject: Saturday Evening Post

Issues of June 19, June 26, and July 3
123 page- and two-page advertisements

Type Faces Employed

Century Schoolbook (T)	22
Century Expanded (T)	10
Century Old Style (T)	5
Bodoni Book (T)	11
Bodoni (M)	7
Times Roman (T)	10
Baskerville (T)	9
Baskerville Bold (T)	2
Caledonia Bold (T)	7
Caledonia (T)	6
Garamond Old Style (T)	5
Garamond Bold (T)	1
Typewriter (M)	4
Caslon Old Style (T)	3
New Caslon (T)	1
Bulmer (T)	3
Electra (T)	3
Bookman (T)	2
Vogue (M)	2
Scotch Roman (T)	2
Granjon (T)	1
Stymie (M)	1
News Gothic (M)	1
Fairfield (T)	1
Weiss Roman (T)	1
Ads set in traditional types	105
Ads set in modern types	15

Not considered in the foregoing tabulations are two advertisements, each in several styles of type without one style predominating, and one, in traditional fashion, which is completely hand-lettered. It should be mentioned, however, that the more prominent types (display) of 34 advertisements credited above to traditional are of modern character. More advertisements in the issues checked are, therefore, modern in so far as type is concerned than the tabulation indicates. To get the full picture one must consider the final three tabulations below.

Weight of Type

Ads set in light-face type	93
Ads set in bold-face	21
Ads set in medium-face	6

Layout

Conventional	94
Moderately modern	28
Pronouncedly modern	1

Illustration

Conventional	99
Moderately modern	23
Pronouncedly modern	0

Note: There was no illustration in one ad.

General Effect (all inclusive)

Conventional	63
Moderately modern	60
Pronouncedly modern	0

Scorekeeper rates the pair below as the best conventional and modern page advertisements, respectively, in the issues checked. He does so with a feeling that some, with eyebrows raised, will ask "Couldn't he do better?" The answer is "No." During all the years Scorekeeper has been making this analysis and record he doesn't recall having experienced as much difficulty in selection, frankly because there were no advertisements surely typical of the two styles which could be rated better than just fair from the standpoints of layout and typography. The conventional ad on the left is no exemplification of typographic artistry, but does its job effectively. The one at right qualifies as modern because the illustration bleeds off and the display is in a extra-bold sans serif type. One sees the format repeated over and over today, and some will argue that bleeding is no special modern device and sans serif types are old



Basic Design for Today

II. Advertising Blotters

By G. H. Petty

★ Unsubstantiated legend has it that blotting paper came into being when a workman in a Dutch paper mill became careless while preparing the pulp for a run of printing paper. So incensed was his boss at the sight of the thick, spongy sheet that he upset an opened bottle of ink. In a vain attempt to keep the spilled liquid from spreading, he wadded up the offending sheet and began to mop up the ink. Greatly surprised when he noticed that the ink was being absorbed, he cooled down, gave attention to the unexpected disclosure and immediately set into motion experiments that eventually led to modern blotting paper. History does not record the fate of the erring workman.

Until the early 1800s, however, fine sand was used to dry wet writing. Who first had the idea of printing messages on rectangles of blotting paper and circulating them as advertising has been lost in the limbo of the past; neither is it of any great concern at the moment.

Effective Printed Advertising

It is enough to say that blotters, according to some authorities, are the most effective printed advertising—but only if they are *well thought out* and *well designed*. Like many items of printing, blotters have been produced in such numbers that the public has become satiated with them. Only the best—the kind that *catch* and *retain* the reader's attention—can gain results for the advertiser.

A blotter is a utilitarian product as well as an advertisement. It carries a message—information that the enterprising tradesman hopes will be read, thus increasing his business—and it also functions as a useful item—a gift, however small. Its life is longer than that of a newspaper advertisement or a piece of direct mail literature; it will be used until a newer or prettier blotter comes along or until it wears out. For that reason some users claim the message should be lengthy—that the recipient will eventually read all of it.

Others claim—and prove it to their own satisfaction through results obtained—that the message should be brief and hard-hitting—that once he reads it, the recipient, although he may use the blotter many times, will never read it again.

We—the designer or printer—need to worry about that. Our problem is to analyze blotter design and determine what it's all about and how to do it well. Let us, then, work up a hypothetical assignment. The copy is of average length:

> For the Best in Nash Service go to Goodrich Motors. 322 East Washington Street. Plainfield. MAin 6496. Motor Repair—Factory Trained Mechanics. Genuine Nash Parts. Body and Fender Work. Painting. Washing—Genuine Nash Porcelainizing. Free Estimates on All Repairs.

Size is 9x4 inches—a size that fits a No. 10 envelope. The reading should be the 9-inch way for the simple reason that when a man picks up a blotter and uses it, it is in that position—and he is more likely to read the message. (Because of limited space our illustrations opposite are reduced.)

For this particular job, we can't use artwork or reverses because they are "too costly." We've got to bang it out in a hurry, too—"something nice and hard-hitting, but keep the cost down." We must use nothing except the material at hand in the shop; we don't even have a Nash trademark to liven up the design. Our only concession is a tint block, a rubber plate we can cut ourselves—providing, of course, we don't take "very much time."

Our first consideration is the point of most stress. Circumstances may have a bearing on this; it could be the signature, the telephone number, the heading or even the list of services. That information should be supplied by the salesman. But if he doesn't pass it along we must use our own judgment—and pray we're right.

Most Obvious Way to Handle It

In Example A, set in Lydian, we show the most obvious way to handle the chore, with the first line as the point of focus. Our way of writing and reading—from left to right—leads the eye to this point; help is extended by the size. From there, attention is carried into the signature. With these in position, the other elements fall into place. Freedom is obtained by the staggered lines of the various services. Nothing is forced; there is no excessive, uneven letterspacing and everything has a fresh, natural look. The over-all format has a feeling of "quality" and is somewhat conservative—an effect that should appeal to the drivers of this car in and about a fairly well-off suburban town.

Example B shows how a tint block can be used to good advantage, this time to emphasize the signature. These types—Garamond Bold, Futura and Venus Extra-bold Extended—or similar types can be found in most shops; the tint block may be cut of rubber by hand. The rule leads the eye across the blotter and past the other elements, thus bringing attention to them.

In Example C another problem is presented—the addition of a calendar for the month. There are some who claim that a calendar on a blotter is futile. What businessman, if he has need of a date, is going to paw through a pile of papers on his desk for a blotter when all he has to do is glance at a desk or wall calendar? If the message is seasonal—if the calendar is related closely to the message—it is certainly needed. But if inserted because someone thought it would "look nice," it had best be forgotten. It is an unnecessary unit and injures the blotter's appearance. Nine times out of ten it would never be noticed. Calendars have duties to perform just as blotters do; neither can do the work of both.

If the customer insists, however, the calendar must be added. In our example, set in Commercial Script, Corvinus Skyline and Caledonia with one line of Futura Medium Condensed, emphasis has been placed on the first line. The various elements blend together in one compact unit with a feeling of conservatism. The calendar is clean and readable.

Announcing Phone Changes

In Example D a further problem is presented, one the telephone companies are bringing up in various cities right at this time—changes brought about by the consolidation of exchanges. In the event of such a change, stress, of course, should be placed on the new number. Our example, set in Futura, Bulmer and Caledonia, shows one way to work out a solution. Attention is obtained by the black type and the half circle and its connecting rule. The eye is led down from there by the slanting rule, past the signature and into the address. The main line here has been made into a slogan. The list of services is more or less unimportant—all dealers offer the same and often more.

These are only four of the many designs that could be developed. No two can be alike; you yourself may come up with something different—maybe something better.

Blotters should be a regular affair, too—not hit-or-miss. Repetition pays. Any blotter that makes a regular appearance, month after month, year after year, in time takes on the aspect of an old friend dropping in for a visit.

A

▸ MOTOR REPAIR – FACTORY TRAINED MECHANICS
▸ GENUINE NASH PARTS
▸ BODY AND FENDER WORK ▸ PAINTING
▸ WASHING – GENUINE NASH PORCELAINIZING
▸ FREE ESTIMATES ON ALL REPAIRS

For the Best in Nash Service go to... GOODRICH MOTORS

322 EAST WASHINGTON STREET
PLAINFIELD *Main 6496*

B

For the Best in Nash Service go to...

- Motor Repair—Factory Trained Mechanics
- Genuine Nash Parts
- Body and Fender Work
- Painting
- Washing—Genuine Nash Porcelainizing
- Free Estimates on All Repairs

GOODRICH MOTORS

322 EAST WASHINGTON STREET
PLAINFIELD *MAin 6496*

C

- Motor Repair–Factory Trained Mechanics
- Genuine Nash Parts
- Body and Fender Work
- Painting
- Washing–Genuine Nash Porcelainizing
- Free Estimates on All Repairs

For the Best in Nash Service go to . . . . . .

★ AUGUST ★ 1954 ★

SUN	MON	TUE	WED	THU	FRI	SAT
1	2	3	4	5	6	7
8	9	10	11	12	13	14
15	16	17	18	19	20	21
22	23	24	25	26	27	28
29	30	31	•	•	•	•

GOODRICH MOTORS

322 EAST WASHINGTON STREET • PLAINFIELD • PHONE *Main 6496*

D

Our New Telephone Number **MAin 6496**

Goodrich Motors

For the Best in Nash Service Go to Goodrich

Motor Repair–Factory Trained Mechanics
Genuine Nash Parts • Body and Fender Work • Painting
Washing–Genuine Nash Porcelainizing
Free Estimates on All Repairs

322 EAST WASHINGTON STREET • PLAINFIELD

THE PRESSROOM

BY GEORGE M. HALPERN

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Shoofly Settings Are Important to Good Presswork

Recently, I was asked about the relative importance of shooflies in everyday work. Apparently, the inquirer was referring to the mechanical type of shoofly which most cylinder pressmen dislike adjusting. They deem it a real nuisance to take out and put into the press each time the packing is being changed or opened for spot-ups. Every time the grippers are repositioned for a new size sheet, the shooflies usually must be reset.

Shooflies are commonly known as *sheet-lifters* by the press manufacturers. The devices are designed to perform several specific functions. They help to insure high production during the press run by keeping the number of possible batters to a minimum. As the name implies, the sheetlifters raise the dropguide edge of the sheet over the stripper fingers to permit proper delivery of the printed material. Without use of the shoofly, the printed sheet might buckle between one or more stripper fingers and perhaps cause serious damage to the form.

Shooflies are important too, in helping to strip the sheet from the cylinder. If no shooflies were used and sufficient static electricity remained in the sheet, the sheet would continue to wrap around the cylinder, causing trouble for the operator.

Two Common Types in Use

There are two common types of shooflies. The first is the mechanical shoofly mentioned above. This consists of a long metal shaft with one end slightly open and the other end shaped in a sort of "T." The "T" is formed by a ¼-inch lug that penetrates both sides of the shaft. The lug fits into an opening provided for it in the cylinder, and the open end of the shaft fits into a spring pin. This holds the shoofly in position. The shaft contains a number of fingers (these are the actual lifters or flies) which must be adjusted exactly.

The second type of shoofly is hand-cut, and is the kind generally preferred by most pressmen, not because it is more efficient but because it requires so much less fuss and bother. The pressman simply cuts an inverted "V" (with the apex of the "V" at edge of cylinder) in the cylinder packing, penetrating all the material comprising the makeready (removable) packing. The deeper the penetration of the incision, the more spring the handcut shoofly will contain. If only the drawsheet and the second tympan are cut, the amount of tension will decrease, and chances for steady operation of the shoofly are slim. In such instances, the shoofly flattens out during the press run and becomes ineffectual. The base of the "V" should never extend beyond the edge of the gripper.

The hand-cut shoofly is also utilized on platen presses where quads are used for guides, or where automatic side guides are operating. A "V" cut (with its apex at the edge of the quad) directly in the center of the quad will help prevent the sheet from going under the guides. This insures accurate register.

Where automatic side guides are operating, it is best to use the *half moon* shoofly technique. Simply cut the shape of a half circle in front of the side guide with circular portion facing guide (be sure the side guide is down snugly on the packing when the cut is made). Adjust the feeder to permit the sheet to go four points beyond the edge of the circle. The side guide will then move the sheet into register as it operates.

Mechanical Variety Is Favored

This writer favors the mechanical sheetlifter over the hand-cut sheetlifter. Anything which is mechanically controlled is bound to be more accurate. It is true that more care must be exercised in setting up the device, more time is consumed in the operation, and additional effort must be expended. But when we evaluate such expenditures in terms of a steady press run, freedom of worry on the part of the pressman that batters will occur, and greater control of register, the latter advantages outweigh the time savings of the hand-cut device.

It is undeniable that for short runs, mainly in one- and two-color work, the hand-cut shoofly will suffice. In fact, it might be said that the hand-cut shoofly is the more practical of the two. However, for long runs, for color work, and for cover and card jobs, mechanical shooflies should definitely be utilized.

Mechanical shooflies are spaced approximately ¼- to ½-inch from the grippers. They must lie firm against the packing when the grippers are about to take the sheet from the drop guides (printing cycle) and remain in this position until the sheet is to be delivered (delivery cycle). Most difficulties with sheetlifters occur when the lifters are permitted to loosen and strike the form during the press operation. Serious damage would occur if the press was backed up. Even if not backed up, the lifters pick up ink on striking the form and transfer it to the underside of the sheet. If the sheet has to be backed-up, it will already show offset marks.

To put the shoofly in perfect working order is quite simple. Loosen all the fingers, just as in setting grippers (see THE INLAND PRINTER, Pressroom Department, June, 1954). Starting with the center finger, tighten each set screw alternately, making absolutely certain that the tip of the finger is pressed firmly against the packing. Due to the flexibility of the metal, the center fingers may stand above the packing ⅛-inch after all fingers have been adjusted. Just reset these to the packing. Be sure the fingers do not strike the stripper fingers, and that they are not too close to the grippers.



Visitors to DRUPA, West German printing and paper fair, saw this miniature web-fed rotary producing a newspaper giving exposition news

Proper Washup Most Important

Q.—In your very good article on care of printers' rollers (THE INLAND PRINTER, November, 1953) you omitted what to me is one of the most important features of such care, the washup.

In my pressroom, which is a small one, there are two sets of rollers for my 10x15 and 12x18 jobbers. I do a lot of color work as well as black printing, and I do some perforating, too. When I wash a press, whether black or colors have been used, I wash with gasoline and white rags (you can get an argument any time you mention using gasoline for press washup, but I have been using gasoline for my presses all my life). These rollers I am mentioning have been in use over two years, and they do a beautiful job of pick-

ing up and laying down the ink. But, I *clean* them when I wash up. I know the average pressman isn't interested in really cleaning rollers. He wants to get it over with, and I don't blame him. But his employer who buys the rollers does care. When I wash up my rollers I keep washing them until my rag shows no more dirt. If I have to spend 15 minutes on that 12x18 fountain and vibrator until the rag comes off perfectly clean, then I spend 15 minutes to do it. That's what saves the rollers and the dollars.

A.—How could anyone argue with a person who has experienced great success in cleaning rollers, as you have? The use of one solvent over another has always been a matter of personal taste among pressmen, although definite recommendations have been made by the industry. These recommendations have been published by the U. S. Government Printing Office in a booklet available from the Superintendent of Documents, Washington 25, D.C., for 20 cents. The main reason most pressmen do not use gasoline is that it dries much too rapidly. They would rather use a slower, more penetrating type of fluid.

Stopping Feedboard Scratches

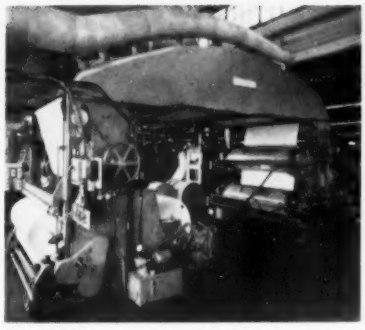
Q.—My shop specializes in short-run work. Many of the jobs are printed on both sides of the stock, usually work-and-turn or sheetwise. Since most of the work is done on small job cylinders, the sheets are required to come down a feedboard. In doing so, the first form printed scratches badly because the ink hasn't had sufficient time to set. Is there some remedy for this situation?

A.—The first possible solution to your problem would be to secure a quick-setting ink. There are several new types on the market manufactured by leading ink firms. Evidently you are using coated stock. This makes the situation even more delicate because every scratch is quite visible. I suggest you secure the new ink as soon as possible.

In the meantime, an old trick is to tie four strips of light string, evenly spaced and out of reach of the side guide, around the feedboard. Be sure the string doesn't interfere with any mechanical operation.



Bill Perkinson (left) of American Life Insurance Co., Indianapolis, receives certificate as the 2,000th pressman to complete training program offered by Heidelberg Eastern Sales, Inc., from William Morganson, a company representative



The 200th flexographic press built by the Kidder Press Co. is designed for paper mill use to print 65-inch web at 750 feet per minute speed

This will raise the sheet off the feedboard and prevent it from scratching during the second run.

Point System of Makeready

Q.—I've read and heard of the point system of makeready, but I've never used it. Would you kindly tell me what it does?

A.—The point system of makeready is a technique to bring up the weakest area of a form on one extra tympan sheet. This will add additional tissue and super overlays to the form prior to a formal overlay being prepared.

The procedure is quite simple. You follow your normal course of action by getting the press in position, underlaying all cuts that need it, and obtaining your position O.K. In packing the press, add one additional drawsheet (topsheet). Keep this sheet absolutely clean. Now, pull your supers for cutting out the solids and middle tones. These will be added to your *point sheet*. Next, pull an impression on the topsheet with press speed up, so that register will be maintained. Stab the sheet in several places for insertion in the packing later on. Take the drawsheet off, cut the tail and edge from it, and proceed to mark up the weakest areas only. Give extra tissues to those areas which show nothing. Spot up the sheet, add your overlays of super for the solids and tones, and match in exact position on the press. *Be sure to drop one tympan for the one you spotted up.* All you have added are the tissues and overlays in the weak areas. Your next impression should provide you with a workable sheet which you can mark out in greater detail.

Numbering Machine on Ballots

In running election ballots of various kinds, it is necessary in some cases to alternate the position of the name of a candidate as many as 3, 4, or 5 times.

I have found that by using a skipwheel numbering machine, one that will skip a corresponding number of digits, to match the number of changes made, it is possible to do the printing and numbering and perforating in one operation and when you do the gathering in the proper manner your job is complete. You thereby eliminate the necessity of a separate press run to do the numbering after you have gathered the stock with the names in alternating positions.—RALPH J. KELLY

Know Your Paper

Permanency a Vital Factor in Writing Papers

The writing paper group including bonds, ledgers, duplicators, mimeographs, safety and thin papers does not present as many printing production problems as the book paper group. Offset or letterpress makes little difference since most of these papers will work on both.

The necessary permanence in a paper to meet the end use requirements of the finished job seems to be a much ignored, forgotten or overlooked factor in the printing sale, the estimate, and the paper purchase.

Extra 100 per cent new rag bonds and ledgers are the most permanent papers available. If the job is an abstract of title, will or life insurance policy, which may be required to last almost indefinitely, bonds of this quality should be used. In a bound record book or permanent document requiring long life, rough handling, highest writing and erasing qualities, a heavier weight ledger is the answer.

A case history from one printing plant demonstrates the importance of permanency features in paper. A regular lawyer customer, after hearing a noon-day club discussion on paper, surprised his printer by specifying extra 100 per cent new rag for the making of wills and abstracts; 75 per cent rag for stationery; 50 per cent rag for briefs, and sulphites for other uses. Previously he had received about the same grade on all his work and was never satisfied. The printer gave as the reason for never having explained the difference in papers that he knew the lawyer would not pay the price. But he did, after the difference had been explained.

A lithographer sold a business stationery order with envelopes to match, with carbon copy sheets, ground wood writing grade. The firm wrote up a five-year agreement with a client, their copy being made on a ground wood carbon sheet. Trouble developed, the case went to court and was lost. Carbon copies deteriorated to dust, and the record was lost. Permanency was an important factor.

Another firm uses well over 100 ruled and printed forms in the operation of its business. The life of each form is one year. Some are used every day, others often and some occasionally. Number 1 sulphite, 20# is the standard grade for all their forms. To cut costs a few cents, the printer was instructed to use number 2 sulphite. After six months, the forms getting considerable handling were reprinted because they did not stand up. While we think of the difference between number 1 and number 2 sulphite as only slight, the cheaper sheet did not have the permanence to perform the required use.—O. H. Runyan in *Galley Proof*.

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You cannot obtain the economy and accuracy from old machines that your competitor is getting from new ones—and the difference may be the difference between your profit or loss. Sales you do not get today but could get with new machines could quickly pay for them.

Take Full Advantage of Improvement in Offset Inks

"Constantly improved but no yearly models." Many years ago this was the advertising slogan of one of the leading automobile manufacturers. The policy which prompted this slogan permitted the manufacturer to add new developments in the automobile industry to its product as fast as they became available; and it appeared on the surface to be a very sound way of operating. Both the policy and slogan had to be abandoned, however, and improvements and innovations withheld from the public until a number of them could be incorporated into a "new model." Apparently, the public was not able to appreciate the gradual improvement of the product, but instead expected to be able to compare one model against a radically different earlier or later one.

Some of the greatest improvements in lithography have passed almost unnoticed because they were gradual and took place over a number of years. New models of presses and new types of other equipment generally come in for their full share of recognition, but the constant efforts of the paper makers and the ink makers to improve their products frequently pass unnoticed. Once in a while a completely different type of ink, such as heat-set ink, or a radically different or new class of stock, such as cast-coated, will be developed. These radically different materials usually come in for their full share of publicity, but they are the exceptions rather than the general rule. Most of the time changes are so gradual that pressmen themselves are hardly aware of the extent of the improvements.

Old-Time Inks Really Better?

Many times I have heard old-time pressmen bemoan the fact that they cannot "get ink like we used to get." If you jog their memories a little and remind them of the troubles they used to have but do not have any more, they will usually agree that they are glad to be rid of the old inks. Not only has there been a much better understanding of the lithographic process over the past 20 years, but new raw materials are constantly becoming available to both the paper maker and the ink maker. These suppliers must constantly be on the alert to test these materials and see that both the latest knowledge and materials are incorporated in their products.

Recently, a pressroom foreman called in an ink service man to adjust the working properties of an ink for an unusually difficult job. When the ink was printing perfectly, the foreman said, "This ink sure works better than that you fixed the last time we had a job like this. Why didn't you fix that one this way?"

The serviceman replied, "That's something new. We did not even know anything about that varnish this time last month, much less last year. Next month there may be something even better than this."

In spite of all of the improvements, there is still a problem which is perhaps the most common cause of grief in the lithographic industry. That is the problem of drying. I believe every ink maker hopes that some day an ink will be discovered that can be used on all types of equipment —an ink that will work well on the press and dry either the instant it hits the paper or within seconds.

At present, only heat-set inks meet these requirements, and their use is limited to web-fed equipment. The more recently developed quick-setting inks do permit the sheets to be handled sooner than when conventional inks are used, but even they take about the same amount of time to become thoroughly dry as regular inks.

There has been a trend during the past few years for ink makers to incorporate the drier into lithographic inks and deliver them in a press-ready condition. This practice has been followed in the letterpress field for as long as anyone can remember, but in lithography part of the art of pressmanship has been considered to be the addition of the correct amount of drier for the job by the pressman.

Anyone not well acquainted with the letterpress industry might assume that no drying troubles are ever encountered in that industry, since all ink is supposedly delivered press-ready. This is very far from the truth, but generally an ink service man rather than the pressman makes the adjustment when one is required.

Many Factors Affect Drying

In lithography there are many more factors to affect drying than there are in relief printing. About ten years ago, the Lithographic Technical Foundation made public the results of a research project on the drying of ink. This work indicated that moisture and acidity (pH) are two factors which greatly affect the rate of drying of an ink. The more moisture present, the slower the ink dried. The same held true for increased acidity. Similar effects were noted whether the moisture came from the fountain water solution, from high moisture content in the stock, or from a high relative humidity in the atmosphere. Likewise, drying was retarded by acid either from a fountain water solution or a paper with a low pH value, and coated stocks with a high pH value in the coating showed increased drying speed.

Some of the results of this work have been questioned from time to time since

The Poughkeepsie (N.Y.) division of Western Printing & Lithographing Co. was cited recently for its "outstanding contributions in human relations and manpower utilization" by the Research Institute of America. Taking part in award ceremonies were Frank Leyerle, assistant treasurer; Harold D. Spencer, vice-president and general manager; James Burns, RIA representative; Herman E. Johnson, vice-president and assistant general manager; and Jack E. Spencer, the superintendent of Poughkeepsie plant



its publication, but generally these findings can be applied to practical problems with excellent success. There are questions of paper structure, different types of ink, and other factors which at times may make differences in drying conditions that seem to conflict with this work, but the general principles outlined are generally correct.

Papers May Be Classified

Although the pressman has little or no control over the acidity of the paper, and usually has no means even of determining what it is, certain grades of papers can be classified on the basis of experience as to their drying ability. The moisture content may be determined with the sword or paper hygroscope, but generally the humidity of the pressroom and moisture from the blanket play a more important role in slow drying than the original moisture content. (It can be seen that the problem in letterpress ink drying is much less complex; the original moisture content and the relative humidity of the room are the important factors.)

In lithography, the nature of the form, the kind of plate, the pressman's ability to control the water and ink relationship, the pH of the fountain solution, the color being printed, and even the press settings may have as much effect on the drying as the amount of drier in the ink. If the form is fairly full and if a fresh ink with minimum water content is being laid on the paper, drying should be considerably easier than when a light form is being run, with large areas of the blanket transferring water to the sheet and with the ink itself fairly well waterlogged.

A zinc plate, which requires more acid than an aluminum or multi-metal plate, may retard the drying due to the lower pH. The addition of more acid to correct a scumming condition may be responsible for slow drying.

It is well known that some inks tend to dry more readily than others. This is frequently due to the pigments, which give the ink its color, either aiding or retarding drying. However, it is not safe to assume that because two inks may print the same shade they will have the same drying characteristics.

Characteristics May Change

It does not necessarily follow when two inks with very good drying characteristics are mixed together to make a new shade, the new ink will dry as well as the two original materials. Working properties often are altered to such an extent that more water or acid is required, and the good drying properties are counteracted by the steps necessary to make the ink work properly.

Instead of merely accepting the idea that ink will dry slower because of the reasons given above, in practice more drier usually is added to compensate for these factors. Every attempt is made to keep the rate of drying as nearly constant as possible.

We might assume that all inks should be given a great overdose of drier from the start—if any of the conditions mentioned exist, the ink will still dry within the usual time. There are a number of reasons why this practice is not followed. Evidence indicates that an overdose of drier actually retards drying instead of speeding it. Evidence also indicates that an excess of drier in some instances may be injurious to the plate.

Possibly the greatest limiting factor in determining the amount of drier which can be safely added is the tendency of the ink to dry on the press. Any condition which causes ink to dry slowly on paper may not cause it to dry slowly on the distributing system of the press. This is especially true if the condition is one which originates within the stock. In such cases, ink may dry on the rollers while the press is running or in the short time required to gum up a plate while loads are being changed. And yet this same ink may take days to dry on the stock.

When the retarding action originates in the water system, drying may take place in the upper end of the inking system while the lower part will remain open. In some extreme cases, the roller system will show no drying but the ink in the fountain will skin badly. One of the secrets of running uniform colors on a lithographic press is to keep the ink fountain uniformly full. Unless fountain agitators are used, a fast-drying ink may skin at the back of the fountain and gradually feed flakes of skin to the blanket. Mixing this skin into the ink only makes matters worse, and spots on the finished work will soon drive the pressman frantic.

This problem of drying on the press but not on the paper can be minimized through the use of special material which ink makers can supply. When a small amount of this material is added to an ink, it will retard drying in the fountain and on the rollers and yet will have little or no effect on drying on the paper. Apparently, the use of such a material has no effect whatever on plate life or performance. Thus, an amount of dryer great

OFFSET...

QUESTIONS AND ANSWERS

Charles F. King will answer questions on offset. Write to him in care of *The Inland Printer*

Sharp Halftones—Dirty Rollers

Q.—We produce halftones of the enclosed style on a Multilith 1250. We and our customers seem to be satisfied with the quality of the pictures. Our problem is dirty moistening rollers. We are using Imperial brand solution. We have tried using it at the strength recommended, as well as weaker and stronger, but the results always seem to be the same. The moistening rollers get dirty in no time. We think that we should run enough ink to give us a black and snappy halftone. We don't care for some of the washed-out, grayish-looking halftones that seem typical of many offset jobs. Would you have any suggestions? We print the pictures two or four up. We start with fresh fountain solution each day, but the concentrate itself is about a year old. Could age have any effect on it? We started with a newly re-covered dampener last week, and after 2,500 impressions the roller started to pick up ink, especially on those sections passing over the darkest parts of the halftone. Do you have any suggestions?

A.—From the printed samples you sent to me your problem cannot be very bad. Those are beautiful prints, and they show no scum between the dots. We all know that dampener rolls do become dirty very quickly, and the more ink you carry the quicker they get dirty. I might suggest you use an ink that is not as soft as that which you are now using, but frankly I hate to suggest that you change a thing. Just clean your dampeners as often as necessary and keep up the good work.

As far as the age of the etch is concerned, if this is the same Imperial Etch with which I am acquainted, it contains no gum and will keep indefinitely.

Dry Offset Information Scarce

Q.—We have requests about the making of dry offset plates. Could you send us any literature about their manufacture, general use, etc? If possible, could you put us in contact with firms that are already manufacturing these plates so that we may see how it is done?

A.—Dry offset is at present very much in the developmental stage, and there is no literature available which could be used as handbook for establishing the practices to be followed in producing these plates. Although zinc has been used for these so-called high-etched plates for many years, it is only recently that successful attempts have been made in the printing of fairly open forms and halftone work. For the most part, this has been due to the introduction of magnesium plates (although I understand that one engraver has made some from copper). Magnesium is produced by the Dow Chemical Co., Midland, Mich. They have carried on an extensive research program in the use of this metal both for original engravings for conventional letterpress printing and for relief offset printing. I am sure that if you will write to them they will be very glad to pass on what information they have available concerning the process, together with names of engravers in this country who are making plates with the metal.

enough to cause drying on the press may be added to the ink to compensate for any of the retarding conditions which may exist in the stock or from press operation. Using this system, an excess of drier is always carried in the ink just in case trouble should occur.

Another method consists of introducing water soluble salts of drier metals—usually cobalt salts—into the water fountain solution. The theory is that during the mixing of water and ink, these salts react with the ink vehicle and form drier compounds. Some claim that drying is greatly improved by this technique, while others claim they cannot see that it does any good.

Penetration Affects Drying

All drying problems cannot be attributed directly to moisture or acidity. Drying is generally described as taking place in phases called drying by penetration and drying by oxidation. Up to now this discussion has concerned itself with the latter phase. However, penetration can affect the final drying of the ink in a number of ways. For purposes of illustration it may be considered as a blotting action. When this blotting action absorbs the fluid portion of the ink too deeply into the sheet, the pigment particles may be left high and dry (literally) with no varnish surrounding them to harden and bind them to the sheet. This results in the rather common condition known as chalking.

Sometimes what is considered to be chalking is not actually that. A chalked ink will never dry to a mar-proof condition, whereas an ink which is just not dry eventually will set.

A very confusing situation sometimes appears to contradict some of the information published about the behavior of ink vehicles. According to some authorities, all portions of the fluid portion (vehicle) of the ink penetrate into paper uniformly, but practical experience disproves this in a number of ways. Ingredients used in ink formulas vary widely in their ability to wet and penetrate paper stock. Generally speaking, the more viscous ones tend to penetrate less while the less viscous ones penetrate more. However, this is not true of all classes of materials. Some driers, although of equal metal content and viscosity, tend to wet and penetrate paper more readily than others. It appears that in some cases these latter types of driers are taken into the paper more readily than the balance of the vehicle. The ink then remains on the upper portion of the sheet devoid of drier.

Recently one ink maker stated that he had run into a minor epidemic of this type of trouble. The paper mills, in their attempts to constantly improve their product, were making sheets with a much harder coating which in the paper makers' opinion should be much better for lithography and at the same time give a higher luster when varnished. Although this harder sheet was much better for lacquering and press varnishing, the varnish in the vehicle seemed to stay up on top of the sheet and the drier seemed to disappear into it. Pressmen found that some inks which previously had dried perfectly well gave trouble on the new stock. Some driers however, seemed to give no trouble at all. After the cause of drier failure had been identified, corrections were easily made.

Constantly improved supplies have become a part of the lithographic industry, and inks today dry much faster than they did years ago. It does appear, though, that many craftsmen do not know how to take full advantage of these improvements.

LTF Policies and Objectives

A new eight-page folder entitled "There Has to Be a Reason" spotlights aims, policies and objectives which have sparked steady development of Lithographic Technical Foundation since it was reorganized ten years ago. Bar graphs show that annual, sustaining and contributing memberships combined increased approximately ten per cent per year and that membership dues climbed from $37,920 in 1944 to $152,730.89 last year. Copies of the folder are available from LTF, 131 E. 39th St., New York 16.

Average Profits Of Lithographers For The Years 1950, 1951, 1952 and 1953 In Per Cent Of Annual Net Profit To Annual Net Sales

Per Cent of Net Profit *BEFORE* Taxes

	1950	1951	1952	1953
All Reporting Companies	6.9	6.3	6.4	6.5
Companies With Annual Sales Of Less Than $1,000,000	6.5	5.8	6.3	6.0
Companies With Annual Sales Of More Than $1,000,000	7.7	6.9	6.7	7.0

Per Cent of Net Profit *AFTER* Taxes

	1950	1951	1952	1953
All Reporting Companies	4.5	3.4	3.5	3.5
Companies With Annual Sales Of Less Than $1,000,000	4.4	3.3	3.7	3.6
Companies With Annual Sales Of More Than $1,000,000	4.7	3.6	3.3	3.5

Lithographic industry profits before and after taxes in the 1950-1953 period were compiled in joint study made by Lithographers National Association and the National Association of Photolithographers

LTF Offers Some Hints On Vacuum Frame Use

In the Lithographic Technical Foundation's recent bulletin "How to Make and Run Better Zinc Surface Plates" there is a good deal of helpful information on the exposure of plates. The following is an excerpt on vacuum frames:

Use as high a vacuum as you can to get good contact between the plate and the negative. Keep the vacuum constant from plate to plate. A change in the vacuum may have the effect of changing the sensitivity of the plate coating somewhat. Since the vacuum gauge does not necessarily measure the actual vacuum between the plate and negative, check the printing frame or the photocomposing machine chase frequently for leaks.

Keep the gaskets smooth and clean. Replace them immediately if they crack or chip. Keep the vacuum frame or chase clean and free from dust. Keep vacuum frames closed when not in use.

Slight air leaks past the gasket on a photocomposing machine chase can cause trouble. When the relative humidity is high, these leaks can cause moisture to condense on the plate coating forming comet-like streaks. When the RH is low, the leaks can cause cracks in the coating.

An easy way to test the contact between the plate and negative in a vacuum frame is to illuminate the area you want to check with a pen flashlight. Hold the light at a 45-degree angle to the cover and examine the area with a magnifier. If there is enough vacuum for good contact, you'll see only the image. If the contact between plate and negative is poor, you'll see a sharp shadow alongside each dot or line.

Be careful where you place masking paper and tape on the negative. Halftones should be framed or squared with thin opaque whenever possible. Opaque should always be used in preference to masking paper or tape. Tape or paper can prevent the negative from contacting the plate along the edges. This allows the light to undercut the negative along these edges which thickens the work and plugs the shadows. Also, avoid thick tape. Use the thinnest completely opaque tape that you can find.

It might appear unnecessary to say that your masking paper should be lightproof. However, you may be using a poor masking paper without knowing it. Some yellow or orange papers let through as much as five per cent of the light. These are not good unless you use two thicknesses. Lightproof red masking papers are available. One thickness of these will do the job satisfactorily.

In some cases, aluminum foil is very handy for masking. It is quite thin and is good for precision masking of work that bleeds. It is almost essential in photocomposed labels (exposed through a glass negative) which butt and bleed when the press sheets get one cut on the paper cutter.

Be careful about the masking or stripping tape that you use. Cellophane-backed tape attracts moisture. You can avoid trouble by using tape that has an acetate or vinylite base.

SPECIMEN REVIEW

BY J. L. FRAZIER

ITEMS SUBMITTED FOR CRITICISM MUST BE SENT FLAT, NOT ROLLED OR FOLDED, REPLIES CANNOT BE MADE BY MAIL

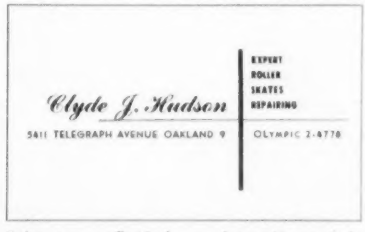
A *Thought on Suitability*

KESSLER PRINTING COMPANY of Fall River, Massachusetts.—You met the wishes of your customer admirably in giving the leaf on the services of The Old Meeting House Inn, "the flavor and character of old New England, printing-wise." With the name of the place what it is, and the atmosphere around it what we suspect, anything patently modern or blatant would be stupid. With all copy in light-face old-style type, simply arranged (yet very readable) like styles used before layout became so much of a consideration, and printed in brown on delicately-toned paper, it is all in keeping with the name and the characterful small illustration of the Inn. Much early American printing was marked by poor margins, we know, yet we don't believe character would be sacrificed if the measure were wider to permit top and bottom margins being larger.

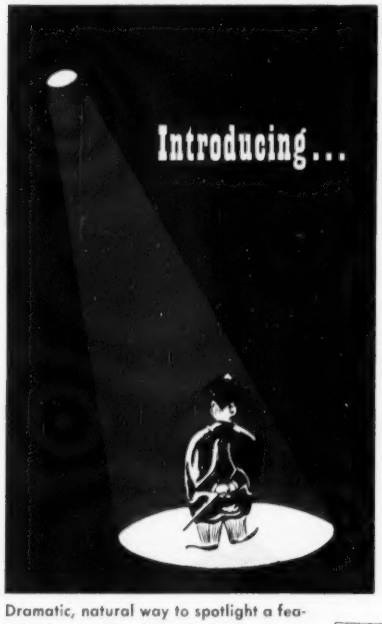
Yellow Off Base

HOLDEN PRINTING COMPANY of Minneapolis, Minnesota.—Your large, oblong-shaped, six-page folder, announcing installation of a new web offset press for turning out business forms, is remarkably impressive, thoroughly modern in every detail, and the presswork is excellent. We are surprised, however, that you, of all printers, would print lines of small type, even the large hand-lettered cursive line on page one, in yellow. The hue is quite all right for the backgrounds around halftones and under tables, but even the white lines of the diagram in the reverse plate on page one aren't clear in the yellow. It seems that almost any other second color would be better, and we suggest a bright blue, especially because of the blueprint suggestion of the reversed, ruled form. There seems to be opportunity for two colors in addition to the black, one for the panels and the other for the lines of type now in yellow—maybe red or a golden brown for the latter. Having seen enough work done by you to know you're good printers, we consider the blow in color use entirely accidental. It could happen to anyone.

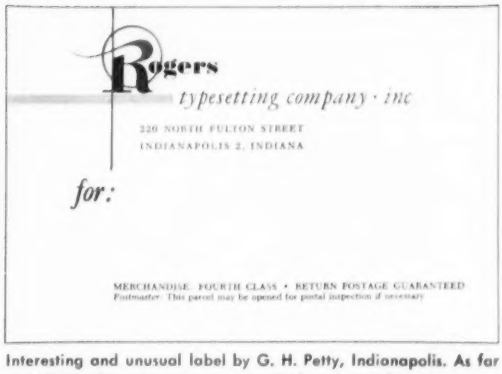
★ A BOW TO BAUER. Two pages from an outstanding booklet of Bauer Type Foundry were shown in this department of the April issue, but inadvertently—and from trusting memory too far—credited to another company. We apologize



Rules serve effectively as decoration and in marking off divisions of copy on this card by John F. Bethune, of Berkeley, California. Second color on original is a pleasing red-brown



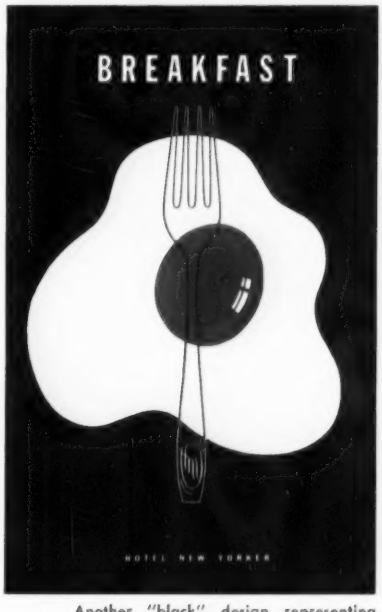
Dramatic, natural way to spotlight a feature, here a "professor" who, on inner pages of self-covered booklet, "lectures" on some advantages of doing business with Krisson Printing Limited, of England



Interesting and unusual label by G. H. Petty, Indianapolis. As far as individual requirements permit, the key design feature around initial is applied to all other forms. Second color is a delicate green

Points on Whiting Out

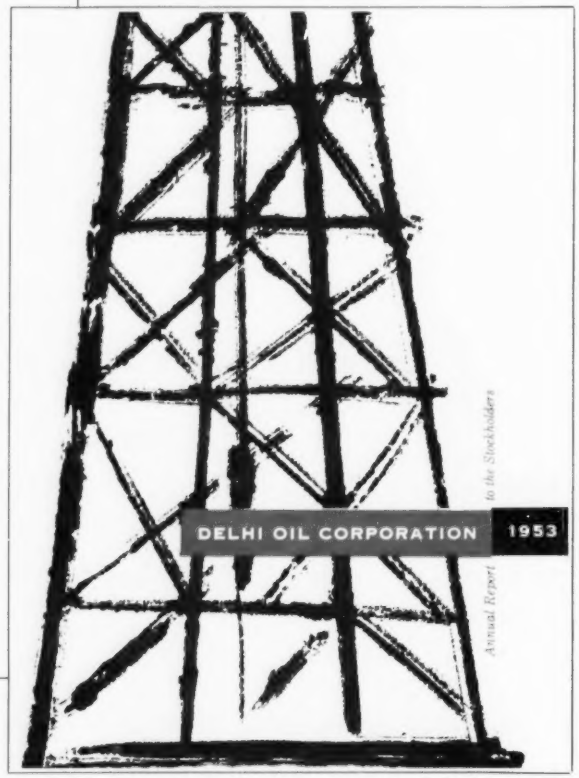
HATTON PRINTING COMPANY of Gardner, Massachusetts. — Your blotter, "The Best Folder We Ever Had"—quoting what one of your customers said about your work—is pleasing and eminently readable. It is possibly a bit delicate, but pleasing typography, and printing in brown and orange on soft yellow-orange stock will attract attention and develop interest. The unusual and rather larger than standard size, 8 by 5 inches, also has an effect in those respects. Almost the last thing on earth we'd advocate in typography would be uniform distribution of white space around type on any form. Massing it on one or two sides is better than making it equal all around, in reality or in effect. However, good proportion and other factors must be considered. Too great a difference violates proportion just as too little violates uniformity. The trouble with whiting out here is that the type crowds at top and bottom in relation to the extensive open space at the sides. Even so, it is a commendable item of printing with which you may be pleased. It will not drive prospects away.



Another "black" design representing striking contrast with the usual one on white paper. By Weinberger-Myers, New York advertising artists, the egg on original menu is of a suitable yellow hue

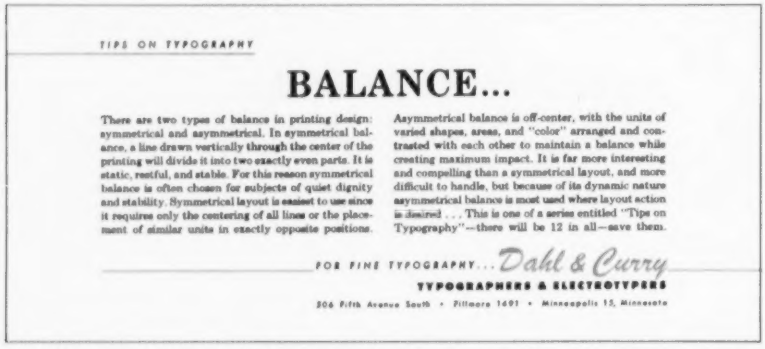


The Jaqua Company, Grand Rapids, enjoys a long and enviable record handling the finest publicity printing—from idea to post office—and the Hoover Ball and Bearing Company's magazine is only representative. This cover was printed in red, of course, and a very deep shade of green on a beautiful and harmonizing green stock of lighter tone



Striking cover from outstanding brochure offset-printed by William S. Henson, Incorporated, Dallas. On white antique paper of original letter-size page, color is an attractive dull yellow

MANEKE-KINZIE PRINTING COMPANY of Tulsa, Oklahoma.—Orchids to you on the samples of your work submitted. Your own decidedly striking and also very pleasing letterhead will be reproduced in the next issue. If you haven't sent samples of stationery designs to some writing paper manufacturer, both you and the manufacturer are the losers. One feature about your work should interest and, by suggesting similar practice, help every reader. You don't — thank fortune — use black in printing willy-nilly. On the warm India-toned paper of the Motor Finance Company heading you have printed deep brown, with orange for the second color, and have just as intelligently used dark gray ink on the gray stock of your own, where habit might have suggested only black. Even a color may be almost black, but the mere suggestion of hue adds effect. The only fault we have to mention applies to one item which is featured by an especially effective layout, the letterhead of Anhyco. The second line of type in bold condensed sans serif contrasts a bit unpleasantly with the other two lines, which are regular. The fault is accented by the fact that all-around contour (outline) of the complete design would be more pleasing if the objectionable line were longer and not squared up on the right with following line. Squared blocks of type are quite all right when the uniformity comes naturally. We'd expect presswork of a quality consistent with your design and typography, and it is.


TIPS ON TYPOGRAPHY

BALANCE...

There are two types of balance in printing design: symmetrical and asymmetrical. In symmetrical balance, a line drawn vertically through the center of the printing will divide it into two exactly even parts. It is static, restful, and stable. For this reason symmetrical balance is often chosen for subjects of quiet dignity and stability. Symmetrical layout is easiest to use since it requires only the centering of all lines or the placement of similar units in exactly opposite positions.

Asymmetrical balance is off-center, with the units of varied shapes, areas, and "color" arranged and contrasted with each other to maintain a balance while creating maximum impact. It is far more interesting and compelling than a symmetrical layout, and more difficult to handle, but because of its dynamic nature asymmetrical balance is most used where layout action is desired . . . This is one of a series entitled "Tips on Typography"—there will be 12 in all—save them.

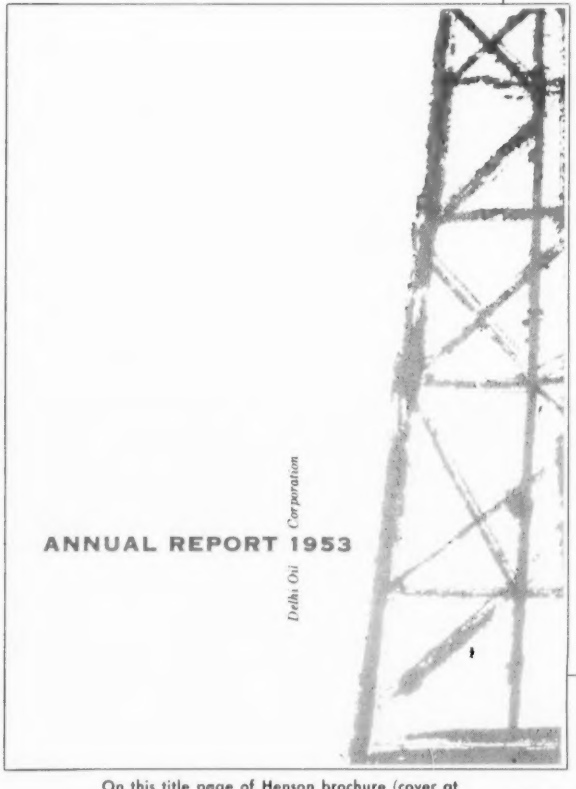
FOR FINE TYPOGRAPHY... *Dahl & Curry*
TYPOGRAPHERS & ELECTROTYPERS
306 Fifth Avenue South • Fillmore 1491 • Minneapolis 15, Minnesota

One of new series of blotters which should surely "bring home the bacon" for Minneapolis typographer. Each provides constructive advice about the basic principles essential to effective use of type

Don't Beat Type Down

BILL JACKSON of Wichita, Kansas.—As "pictures," the notehead, envelope, and card for the Printing House at the Sign of the Four Ducks, your private press, are attractive and interesting. However, the items *are* printing, and type should be allowed to register. The silhouette leaf illustration is so very, very large in relation to the three small lines of type—and the relationship and arrangement are what make the "picture"—that the type is all but lost. The effect—really interesting—

wouldn't be what you were after if the type were larger, and so there is only one thing to do — print the leaf in a still weaker green. Reduce the strength of the leaf and you've got something different and also nice. Other items are very good, all inclining toward delicacy in over-all handling—sometimes, we think, too much. A large number of cap lines in a group, as on the title page of the folder, "A Newly Printed Treatise on the Type Catalogue," should by all means be avoided. When you feel they must be used, then spacing between the lines should be quite wide. Lines of caps should never be set solid.



On this title page of Henson brochure (cover at left) the derrick illustration is in a light, warm gray. If printed in black—just to express an idea —the page would suggest a second cover design

EIGHTH ANNUAL

Campion Festival

OF UNFAMILIAR MUSIC

Including

First San Francisco Performances of

Works by Tallis, Blow, Couperin, Purcell, Fux,

Marcello, Lully, Finney and Edmunds

presented by

THE CAMPION SOCIETY

in cooperation with

The San Francisco Museum of Art



THE SAN FRANCISCO MUSEUM OF ART

October 21, 22, 28 & November 6, 1953

A new star in the typographic firmament out San Francisco way—to us, at least—is Arthur Wilson, and he really shines. On announcements like this 10- by 13-inch folder which Wilson did, layout stunts are taboo. They must, nevertheless, reflect "class." Wilson demonstrates that outstandingly beautiful types like Centaur can turn the trick

Shaping of the group considered—narrow at the top and wide at the bottom—is unpleasing. The reverse, or inverted pyramid, is a preferred outline for a type mass. We'll say one thing for your work: It is different, very different.

Circling for Emphasis

JOHN F. BETHUNE of Berkeley, California. — Containing samples of some larger work than cards, letterheads, and such, at which you have long excelled, your latest package interests us particularly. We're not certain that the word "up" in the publication title, "The Work-up", deserves such emphasis, but the manner of handling it is worthy of explanation. The idea may be widely applied. The first two words in the line are in bold sans serif caps, and the final one, "up," is in Garamond italic several times larger than the others. The large size and the change in style might, as readers will appreciate, mean some emphasis, but would leave much to be desired in appearance. By printing a double-line circle in the second color, orange, around the one word and printing the two letters also in the orange off-register from the same in black (to suggest shading) makes the word most emphatic. Furthermore, the device has decorative merit and eases the effect of what might otherwise be too much of an all-type job. Over the years, there has been little or nothing about your work that we've considered at all unsatisfactory. Con-

TIPS ON TYPOGRAPHY

INITIALS

LARGE INITIALS at the beginning of a block of text, and extending downward along side several lines, should align with the top of the first line and the bottom of the bottom line abutted. If the initial is slightly too large, good practice permits the initial to extend slightly above the top line.

The remainder of the first word is usually set in caps. Sometimes small caps are used to secure alignment or for a specific effect. On rare occasions the second letter of the first word is capitalized and the remainder of the word is in lower case. This practice, or setting all of the word in lower case, is seldom satisfactory.

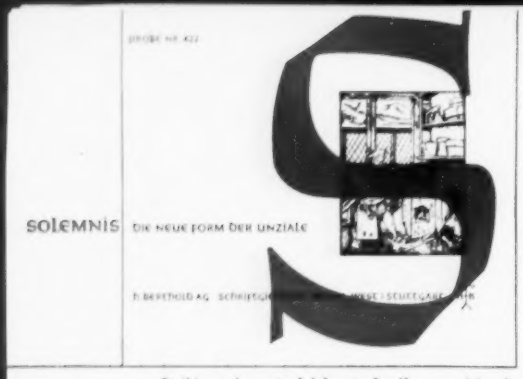
Letters such as A and L call for mortising the initial so that the remaining letters of the word can fit closely. Slightly letterspacing the letters helps to even out the appearance. On the other hand, the letters T, V, W, etc., with an open area toward the base, require no indention of the remaining lines. They may be set straight down. For all normal letters the indention of lines after the first should be only enough to make the space equal to that below the initial. Under no conditions should this space be excessive, since initials should appear to be a part of the text, rather than as something added.

WE CAN HANDLE ALL YOUR TYPE NEEDS

Dahl & Curry

TYPOGRAPHERS & ELECTROTYPERS • 506 FIFTH AVENUE SOUTH • MINNEAPOLIS 15, MINN. • FILLMORE 1491

Another Dahl & Curry blotter explaining a cardinal design principle. Desire to know must lure recipients into reading, and the reading must inspire a belief that the typographer knows his business



Striking, characterful front of self-covered booklet sampling new uncial type offered by H. Berthold foundry of Germany. Second color on the booklet itself is a pleasing dull orange

templating this cover, we face up to one of the rare instances. The three—or two, depending on how you look at it—elements of the whole layout give the effect of a diagonal from upper left to lower right. Really, the first, the name line, is flush left and the other two "Official publication of the East Bay Club of Printing House Craftsmen" (two squared lines) and emblem with date below it, flush right. Following a diagonal down and across the page, a design *could* be well balanced, but our experience in viewing work over the years has convinced us it's a difficult and uncertain procedure. Your arrangement isn't, in our judgment, laterally balanced. We suggest the top group (one line) be left as is, the second group (quoted) moved to the left a bit to shorten the measure and effect better whiting out of the whole, and the third group be moved to the left side of the page, flush left and in line with the start of the name. The rearrangement wouldn't be as "active" as the present, but typography can be too active. It still would not be a static layout. Other specimens are excellent.

Good—and Not So Good

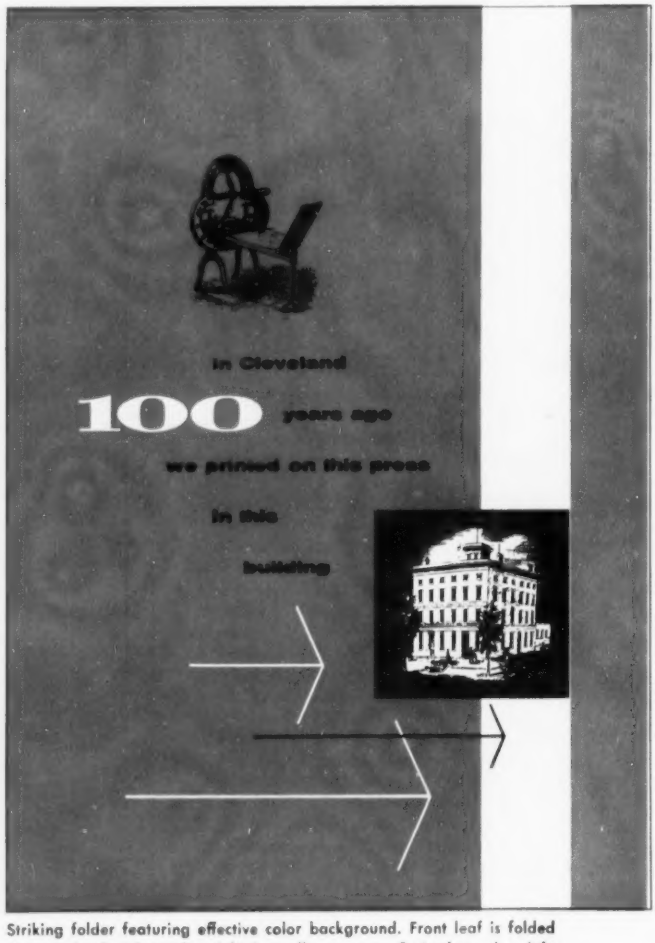
LOUIS MARINI, THE COLMAR PRESS of Wollaston, Massachusetts. — Atmosphere is a highly desirable quality in printing. It should not be achieved at the expense of attractive appearance, however. You have contributed specimens representing the very finest craftsmanship applied to small, everyday forms and, yet, of all people, you finally "blow" one—and in that one respect. The announcement of the Kiwanis presentation of its "Show Boat" certainly suggested typography after the style in vogue at the time sidewheel steamboats hauled bales of cotton and pleasure-bound human beings up and down rivers. Use of the suitable line illustration of one such boat demanded type in keeping. Either the old-fashioned Spencerian Script or the odd P. T. Barnum face would suffice—alone or with another but harmonizing style. Either one for the more important display with Caslon or some



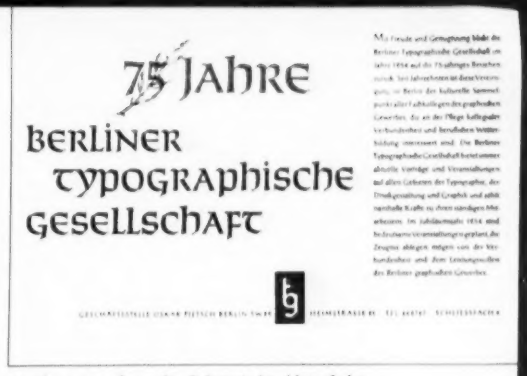
Interesting and suitable, if not pretty, job of display composition on a government post card promoting a quaint type face. Such types are only suitable for spot use on rare occasions



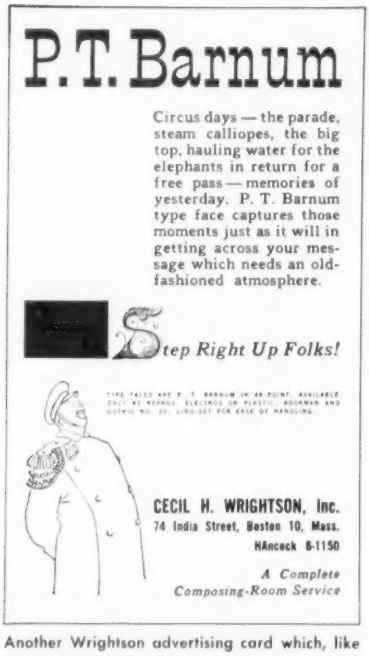
Here's an attractive and unusual calendar from Scotland. Second color on 9- by 13½-inch original is deep terra cotta. Top leaf of pad is in lower panel



Striking folder featuring effective color background. Front leaf is folded short—color band on the right is really on page 3. Look to the right



Another page from the Solemnis booklet of the Berthold foundry showing type in display use. Vertical form of text block (in another style) demonstrates a striking modern design device



Another Wrightson advertising card which, like the one at the left, is printed in brown and blue of about equal tone value, the former for parts which appear in black in our two reproductions

other old style for less important lines would develop the atmosphere. You know as well as we do, however, that the two styles are as far apart as types could possibly be, having no features in common to effect compatibility. We note with particular interest that the invitation for "l'Eco" has just the right atmosphere. For an Italian organization, the motif is typically Roman, including the elaborate border of columns with human figures above the arched top and at the base. Only one item, aside from the "Show Boat" piece already rather taken apart, is subject to the least adverse criticism. The invitation to The Robbies cocktail party is very sweet looking with its neat typography printed in light brown on the attractive-patterned, gray French-style folder. However, we experienced difficulty reading the type on page three, so watch your step there.

Stunts Can Backfire

RICHARD E. HUSS of Lancaster, Pennsylvania.—We admit the interest-arousing potential of a *good* stunt in typography if it is not "tricky" and, particularly, if it doesn't detract from efficient delivery of the advertiser's message. If the idea is inspired, it is likely to be good; if it is studied and forced, the reverse is practically certain, and it will backfire, nullify the point being stressed, and befuddle the reader. The stunt involved in the display of your blotters, "Typography" and "Finishing," is no extreme one. It is not *too bad* or, on the other hand, particularly intriguing. Headings are set in large Goudy caps with the "H" in each case omitted and space for that letter left open. A vertical row of seven dots strikes through the center of this space and winds up with an arrow point, directly above an "H" the size of the caps of the heading and serves, oversize, to begin your name in the signature. The question is, and it should be asked before going through with any stunt, "Does the trick add worthwhile appeal and any added interest to compensate for even moderate confusion or slowing up the reading?" There is no more important



Center spread of folder executed and issued by The Tower Press, Cleveland, to commemorate company's 100th anniversary. On large original the second color is an attractive, quite characterful medium brown-olive hue. Piece is folded off-center along left edge of large picture of company plant

quality in typography and printing than clarity. Headings should register plainly and impressively, *pronto*. These blotters are ill-balanced. There is too much white space between the headings—to effect the stunt—while the type in the lower half is crowded and comparatively heavy. The fact that the lines near the bottom are wider than the one at top—the heading—aggravates the effect, makes it still more bottom-heavy. A cardinal rule of balance in typography is that the widest part, as well as the part of greatest weight, should be at or near the top. Orange is too weak for the smaller lines of type in one of the blotters. On another blotter, "Graphic Arts Oddities," distribution of white space is not balanced. Type and small cuts crowd the left half while there's much open space on the right. This one, accordingly, is overbalanced on the left.

Reaching for the Moon

THE FRED HAHNE PRINTING COMPANY of Webster City, Iowa.—Pardon our delay in getting to your large Shadow Isle catalog of pedigreed cattle. Frankly, going into it was frightening, and for good reason. In our day of actually printing—and liking the work as any one possibly could—we positively hated to see orders for ballots and livestock catalogs with their standardized bracketed pedigree forms, come to the shop. Actually, we still think it is impossible to get up an attractive type page on which the family tree of an animal must be presented in the prescribed, and it seems logical, manner. Such are ruinous of good distribution of white space and of anything like pleasing tone on a page. If they could only be small enough and enclosed in a box, something reasonably attractive might be accomplished. We can only say you have made the most of a bad bargain, and the pedigree presentation seems better than any we ever did. The pages involving the difficult composition are held together in a way by the reverse color bands at top and bottom of each page. Other readers may be interested in your statement that "This is the largest and finest livestock sale catalog ever printed for any breed of livestock in the United States, and probably anywhere in the world," and the statement that you are and have been the country's largest livestock sale printers for more than fifty years. That is remarkable and seems highly complimentary, especially since we know Webster City is not a large city. The fact that you turned out this book of 352 pages and cover (in color) within four weeks following receipt of unedited copy seems quite an achievement. You speak of the cover being in four colors. The sky is blue and the grass in the foreground is green, so there must be a little yellow not visible to us through our magnifier, but where's any red? We're not questioning you, simply saying that for any particular benefit the cover might as well have been printed with black and blue. Shallow embossing of halftone showing four animals along bottom seems wasted effort. The first inside page, with much display, shows lines uncomfortably crowded, yet the mass of small type is as small as it should be. You deserve much praise for such a big and difficult a job.



Blotter at left is unpleasing and ineffective. Heading is too small and lines separated too much. With heaviest element in stronger one, colors are illogically reversed. Most of it in caps and all in red, the smaller type is practically unreadable. The simple reset at right is much, much superior in every way



Top "Thank You" blotter is as issued. The second was made up by cutting original and re-arranging the parts, enlarging the text block a bit. Improvement results from rules bleeding off, from lateral sections being less nearly even, and by better whiting out around type, especially in the lower panels

THE COMPOSING ROOM

BY ALEXANDER LAWSON

QUESTIONS WILL ALSO BE ANSWERED BY MAIL IF ACCOMPANIED BY A STAMPED ENVELOPE. ANSWERS WILL BE KEPT CONFIDENTIAL UPON REQUEST.

Lack of Uniform Names Brings Confused Typographic Terminology

To the uninitiated, a specimen book issued by almost any printer can be as confusing a bit of literature as it is possible to produce. This is not to imply that the format of the specimen book is poorly organized, although that, too, is likely in spite of the efforts of progressive printers during the last 20 years or so.

No, the problem of confused typographical terminology is one which is normally beyond the control of the individual printer. It is in part the result of competition among type foundries and typecasting machine firms. The difficulty lies in the lack of a system for naming types.

Cheltenham was probably the first type to grow into a family, the original design going into several weights, followed by such variants as condensed, extended, extra condensed, inline, outline, shaded, etc.

The family principle has now spread to many popular type designs, particularly the sans serifs. Since many foundries and matrix manufacturers are involved, the nomenclature of the variants has enlarged to proportions verging on the astronomical. For example, take a look at the Futura family, a representative sans serif type. It consists of the following weights: Futura Light, Futura Book, Futura Medium, Futura Demibold, Futura Bold, and Futura Extrabold. It can be seen that between the lightface and the bold there are three additional weights with which to contend.

In the Spartan family of ATF and Mergenthaler the weights are: Spartan Light, Spartan Book, Spartan Medium, Spartan Heavy, Spartan Black, and Spartan Extrablack. It is apparent that some agreement exists between Spartan and Futura on the first three weights, but not on the next two. In addition, another weight has been listed.

Monotype 20th Century lists the variants in this manner: 20th Century Light, 20th Century Medium, 20th Century Bold, 20th Century Extrabold, and 20th Century Ultrabold. Here there is no "book" weight, but the pattern is varied with an extrabold and an ultrabold.

Ludlow's major sans serif type is the Tempo series, which bears the following labels: Tempo Light, Tempo Medium, Tempo Bold, Tempo Heavy, and Tempo Black.

In all, we see a completely confusing array which puts the purchaser of composition out of his depth, frequently with his typesetter for company. To point to only one of many problems, we notice that the heaviest version of the sans serif has been allotted three distinct names:



"Oh, sir—this Gill Medium. I'm afraid it's Gill Bold now."

Black, Extrablack, and Ultrabold. In each case, the casual observer would find it difficult to discover any basic differences in appearance. (See the accompanying table for approximate weight values of the four types.)

No doubt the type founders and machine companies have fallen into this trap through a desire to keep abreast competitively in the production of types which have proved to be of wide interest. Now that we are in a revival period of wide gothic types, it is possible that similar confusion may result in the designation of these letters. Certainly if the popular sans serifs branch out into wide and extra wide, in addition to condensed and possibly extra condensed, the disparities will increase.

I suggest that a single list of six different weights be used to designate these types as follows: Light, Book, Medium, Bold, Extrabold, and Ultrabold.

Light will represent the weight with the thinnest stroke. Book, while not particularly descriptive as a term, does imply a weight of stroke less than Medium, and one which might possibly indicate a standard use, if I dare make such a suggestion. Medium would represent a stroke halfway between Light and Bold, while Extrabold would be midway between Bold and Ultrabold.

There exists a national type board, a group of printers and typographers who meet occasionally to discuss such matters and thereafter make suggestions to manufacturers and users of printers' types. I am sure that this board could be helpful in standardizing the system of naming types to keep confusion to a minimum.

Of course, many printers have long felt that too vast a catalog of types is already in existence. They look dimly upon any measure which might add to the already rich treasure available to all who burden themselves with the problems of typography. I will not advocate any slowing down of the volume of new designs, even though many of them are ephemeral in nature. The fraternity of printers has for five hundred years been in happy disagreement about type faces; fortunately there seems to be no sign that this condition will cease.

What we would like to see, therefore, is not a decrease in good designs but a mature awareness on the part of the manufacturers of the problems of printers—the middlemen between the type founder and the ultimate type user.

Make Sorts Easy to Locate

A nagging little problem in many composing rooms is the state of pi occurring in sorts cases of various kinds. A particular annoyance is found in the arrangement of typographic spots, or bullets, which are cast in four or more sizes on a single type body, as 6-, 8-, 10-, and 12-pt. These small pieces of type can easily be lost unless they are properly stored. This difficulty may be overcome by cutting a piece of board about one inch in thickness (paper case wood will be adequate) so that it will fit snugly into a blank type case

FUTURA	SPARTAN	20th CENTURY	TEMPO	UNIFORM TERMS (Proposed)
Light	Light	Light	Light	**Light**
Book	Book			**Book**
Medium	Medium	Medium	Medium	**Medium**
Demibold	Heavy	Bold	Bold	**Bold**
Bold	Black	Extrabold	Heavy	**Extrabold**
Extrabold	Extrablack	Ultrabold	Black	**Ultrabold**

Confusing nomenclature in weight designations is illustrated by these comparisons of different names given to equivalent types in four families. Suggested standard names are shown in the last column

which in standard size contains two sections each 15x14½ inches.

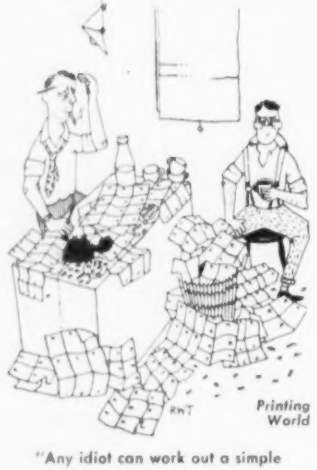
These boards are drilled to a depth of ⅜-inch in even rows using a ¼-inch drill, spacing the holes about one inch apart. Labels indicating size are placed at the side and the board is ready to receive the upright bullets, which can readily be identified and returned to the same area after use. This arrangement is also handy for other kinds of small dingbats, and can even accommodate fairly large sizes if a larger drill is used.

Setting Circles Simplified

The problem of setting a line of type in a circle has now been simplified with the recent introduction of a set of plastic circles in sizes five picas to twenty-four picas in diameter, manufactured to the same height as standard leads and slugs (.853-inch). The type is set in a composing stick to the measure of the circumference of the circle. Scotch tape is placed along the length of the line, which is then removed and wrapped carefully around the circle. A second strip of tape is placed around the circular form, making it firm for either proofing or lockup on a press. This handy tool eliminates the many makeshifts, such as broom handles, bottle caps, ink can covers, etc., that have been pressed into use for this procedure. The comp who happily experiments with this gadget will probably take little note of the typographers who tell him that type shouldn't be set in a circle anyway.

Marks 25th Year With Linotype

William Addison Dwiggins, noted type designer, completed a quarter-century of association with Mergenthaler Linotype Co. late in July when Jackson Burke, Linotype's director of typographic development, presented him with the company's 25-year service pin. Mr. Dwiggins is the designer of many type faces that are standard in printing plants throughout the country, including his Metro series, the first he did for Linotype, Caledonia, Electra, Eldorado, and many others.



"Any idiot can work out a simple imposition scheme."

Your Slugcasting MACHINE PROBLEMS

By Leroy Brewington

Maintenance for First Elevator

Q.—What are the adjustments pertaining to the first elevator and how should they be made? What is the general maintenance procedure?

A.—One should learn how to make perfect adjustments on the first elevator. Adjustments are rarely necessary when a machine is maintained in excellent condition and never abused. A good mechanic prevents trouble by continuous vigilance.

The rails in the first elevator jaw in which the matrices travel, and the grooves in which the ears of the spacebands register, must be exactly in line or just a fraction below the corresponding rails and grooves in the line delivery channel. This distance (or drop) should not be more than .008-inch.

The position of the first elevator jaw in relation to the line-delivery channel is controlled by the adjustment at the bottom of the first elevator. This adjustment consists of a barrel which has a connecting link to the first elevator. The first elevator is adjusted by releasing a vertical spring pawl (held in position by two small screws) and by turning the barrel. There is a little flat spring adapted to drop into the notches in the top of the barrel and prevent the barrel from turning because of machine vibration. This little spring must be lifted out before the barrel is turned.

The front and back jaws of the first elevator must be kept parallel, and they should permit a matrix to enter and leave freely; but there should not be any greater looseness or play than just enough to permit this. Otherwise, matrices may be sheared or a matrix may twist at an angle, causing an air pocket and allowing an opening for a squirt.

The first elevator jaw is mounted on the elevator slide, and this slide descends by its own weight and is lifted by cam action. As the elevator descends, it should run freely in the gibs, but should not have any looseness or side-play. The first elevator, when it descends, should go far enough so that when it rests upon the vise, the lower ears of the matrices can enter the grooves of the mold freely. There should be a play of .010-inch when the lower lugs of the matrices enter the grooves of the mold. This eliminates the possibility of shearing the lugs and creates proper freedom for correct justification.

To register with the upper channel, the elevator must rise high enough so that the matrices, when they pass under the pawl, will register exactly with the second elevator bar.

On many models the knife wiper is operated by the first-elevator slide. Care must be taken that this device does not bind the elevator slide so as to prevent its free descent.

The jaws have rails which register with grooves or rails of the delivery channel. One of these rails, which is fixed in position, receives matrices which are in normal position. The back part of this rail in the front jaw is also called the adjusting bar, and is held in place in the front jaw by five screws. This bar supports matrices for facewise alignment; that is, all matrices bank against the bar so that all letters on the slug will be of even height. During normal or roman letter alignment, the top of this bar raises the matrices vertically, which makes all letters align at the bottom.

Aligning Comet Magazine

Q.—How should the magazine align with the stationary front guide holder on a Blue Streak Comet?

A.—We must keep in mind that the stationary front guide holder on a Comet is nearly vertical. It has the same pitch as the magazine. A straight-edge placed on the bottom of the magazine channel should clear the top edge of the guide holder by .012-inch. This adjustment may have a tolerance of .002—either .014 or .010, but no more. If the straight-edge running from the bottom of the magazine channel clears a point about ½-inch down from the top edge of the guide holder by .008-inch, the clearance is again O.K.

This entire adjustment of the alignment of the magazine with the stationary front guide holder is to allow the matrices to touch the highest point on the guide holder before going through the guides into the assembling elevator.

In conjunction with this correction, you should also check the clearance between the guide holder and the magazine. This should be .020-inch as a minimum. Although it could stand a slight increase to a possible .025, it is better to hold this clearance to .020.

Adjusting Clutch Spring Pressure

Q.—What pressure should the driving clutch spring have?

A.—The pressure is supposed to be from 16 to 20 pounds. Attach an ordinary spring scale to the toggle of the clutch and read the scale as the clutch rod begins to pull out. Have the machine in an operating position but still. This is done by backing the machine from normal position until the second elevator decends, with the starting lever open and the stopping pawl clear of the upper stopping lever. If the spring is weak, either stretch it about ¼-inch or purchase and insert a new spring.

Dual-purpose CELLUGLOSS ENAMEL is backed by great *performance records*

YOU could hardly find a more versatile paper than St. Regis Cellugloss Enamel! – the fine printing paper with the plasticized surface.

In lithography or letterpress, it permits a full range of tonal values . . . solids print without mottle. By both processes it reproduces color in full brilliance. And . . . the printed piece, whether litho or letterpress, withstands hard usage by the customer.

St. Regis Cellugloss is the enamel paper leading printers like to stock . . . confident it will meet all requirements of quality for offset or letterpress jobs.

Record of the use of St. Regis No. 80 Cellugloss Enamel

Name of Printer on Request

The Job.....8 different pamphlets and folders produced on 1 sheet

Quantity.....1,100,000 items in all 60,000 sheets run

Form.....4-color Miehle 52" x 76" Offset (Twice Through)

Sheet Size.....52" x 76"

Results Obtained

	Industry Standards	Cellugloss Enamel Performance
Makeready Time	12 hours	14½ hours
Running Time (Impressions per hour)	4,209 per hr.	4,525 per hr.

ASK YOUR PAPER MERCHANT FOR A ST. REGIS CELLUGLOSS ENAMEL DEMONSTRATOR. SEE FOR YOURSELF THE REPRODUCTIONS OF THE SAME COLOR PHOTOGRAPHS IN LETTERPRESS AND OFFSET.

Workability Advantages

This job required particular care in makeready. Exact register was a "must." Cellugloss Enamel was an ideal choice! For Cellugloss Enamel permits each dot of heavy as well as light tone value to reproduce with minimum lateral absorption. Nor is that all! Due to the resiliency and unusual folding strength *of Cellugloss Enamel, good cost-savings were effected on this job.*

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St. Regis printing papers are backed by performance records

BOOKS FOR THE PRINTER

The Inland Printer maintains a Book Department and copies of the Book List may be obtained by writing the magazine, 309 W. Jackson Blvd., Chicago 6, Ill. When so noted, books reviewed here may be obtained by sending money order or check with order. Price includes 35¢ handling charge

Revised Printers' Arithmetic

ARITHMETIC FOR PRINTERS, Second Edition, by J. Woodward Auble (The Inland Printer Book Department, $3.07).

Since the appearance of the first edition in 1940, this book has been a basic text in many trade schools, and it has been used in printing shops throughout the country. Now the author has revised and enlarged the material to make the book appropriate both for the student and apprentice and as a refresher for the skilled journeyman. All the essential phases of trade mathematics are covered, and the emphasis is on teaching the solution of practical problems that are encountered daily in shop work.

Subjects include basic problems in fractions, percentage, and the point system, as well as computations involved in estimating work time and measuring composition. A special section deals with paper estimating and layout problems.

Basic German Text

DIE KUNST DER TYPOGRAPHIE (*The Printing Art*), by Paul Renner, revised by Georg Schautz (The Deutscher Verlag, Mariendorfer Damm 1/3, Berlin-Tempelhof, Germany. $3).

In a new third edition, this standard German typographical work augments Paul Renner's original basic rules of display and typographical presentation with an up-to-date interpretation of current composition examples. The revising editor, who is chairman of the German Typographical Circle, has also added an entirely new 16-page supplement showing outstanding examples of modern typographic design and has included in the chapter on type faces the latest styles of German typefounders. The text is entirely in German.

World Paper Trade Directory

PHILLIPS' PAPER TRADE DIRECTORY OF THE WORLD, in a revised 1954 edition, has been announced by S. C. Phillips & Co., Ltd., 3 Tudor St., London, E. C. 4, England. The price is $5.56. According to the publishers, an improved and more comprehensive questionnaire sent out last year produced better response from countries for which information had previously been rather scanty. Listings include paper and pulp mills of the world; British converters and merchants; paper box, carton, and bag makers; societies and associations; and general trade rules.

Hearing Loss in Industry

THE RELATIONS OF HEARING LOSS TO NOISE EXPOSURE has just been published by the American Standards Association, 70 E. 45th St., New York 17, at $1.50. The 60-page report is a summary of more than a year's study by an exploratory committee of the ASA Sectional Committee on Acoustics, Vibration, and Mechanical Shock. Dr. Walter A. Rosenblith, head of the committee, stated that management can now estimate the probable hearing loss of a group of individuals exposed to noise of specific characteristics for a given period of time. However, Dr. Rosenblith added, "no standards have been written and no criteria proposed," although the eventual aim of the study is the development of such standards.

German Type Founding Guide

DIE BUCHDRUCKLETTER, by Gustav Bohadti (Ullstein-Aktiengesellschaft, Mariendorfer Damm 1/3, Berlin-Tempelhof, Germany. $4.75).

Subtitled "A Handbook for the Type Founder and Typographer," this booklet gives a comprehensive description of all processes connected with the making of type. A historical survey describes the development of Western printing types, and the author outlines the technical processes of type founding in relation to the work of the printer and the graphic arts designer. The text is entirely in German.

Founding Date Directory

THE BUSINESS FOUNDING DATE DIRECTORY, compiled by Etna M. Kelly (Morgan & Morgan, High Point Road, Scarsdale, N. Y. $10).

As a prospect list for the "anniversary market" or as a general mailing list of the country's most stable firms, this directory offers the name, address, type of business, and year of founding for approximately 7,500 business organizations. All companies listed were founded in 1915 or earlier, and an effort was made to include all century-old firms. For easy reference, listings are arranged both alphabetically and chronologically, and at the head of the chronological listings there are summaries of important happenings of economic and business significance.

House Organ Directory

PRINTER'S INK DIRECTORY OF HOUSE ORGANS (Printer's Ink Publishing Co., 205 E. 42nd St., New York 17. $5).

For printers working in the field of house publications, the fourth edition of this directory should prove a valuable aid in seeking new business or in offering suggestions to present customers. Opening sections of the paper-bound book include examples of how various house organs have handled a wide range of editorial problems as well as suggestions for effective use of the house publication in promoting sales and stimulating output. More than 6,300 house publications are indexed by title, by sponsor, and geographically, together with keys that indicate whether their circulation is internal, external, or a combination of the two.

Techniques for Interviewing

KEYS TO SUCCESSFUL INTERVIEWING, by Stewart Harral (University of Oklahoma Press, Norman. $3.75).

Although intended primarily for journalists, this book offers helpful suggestions that may be adapted by any one responsible for sales or public relations functions. Certain factors common to all interviewing are also basic to good sales techniques, and these factors are outlined and defined in logical order.

Kentucky University Gets Dwiggins-Griffith Collection

With the transfer recently to the University of Kentucky of the first installment of the Dwiggins-Griffith papers, one of the world's significant typographic collections is established permanently in middle America. The library has been only partly shipped, but the collection at Kentucky U. already includes several thousand manuscripts and many imprints concerned with type design and history of printing.



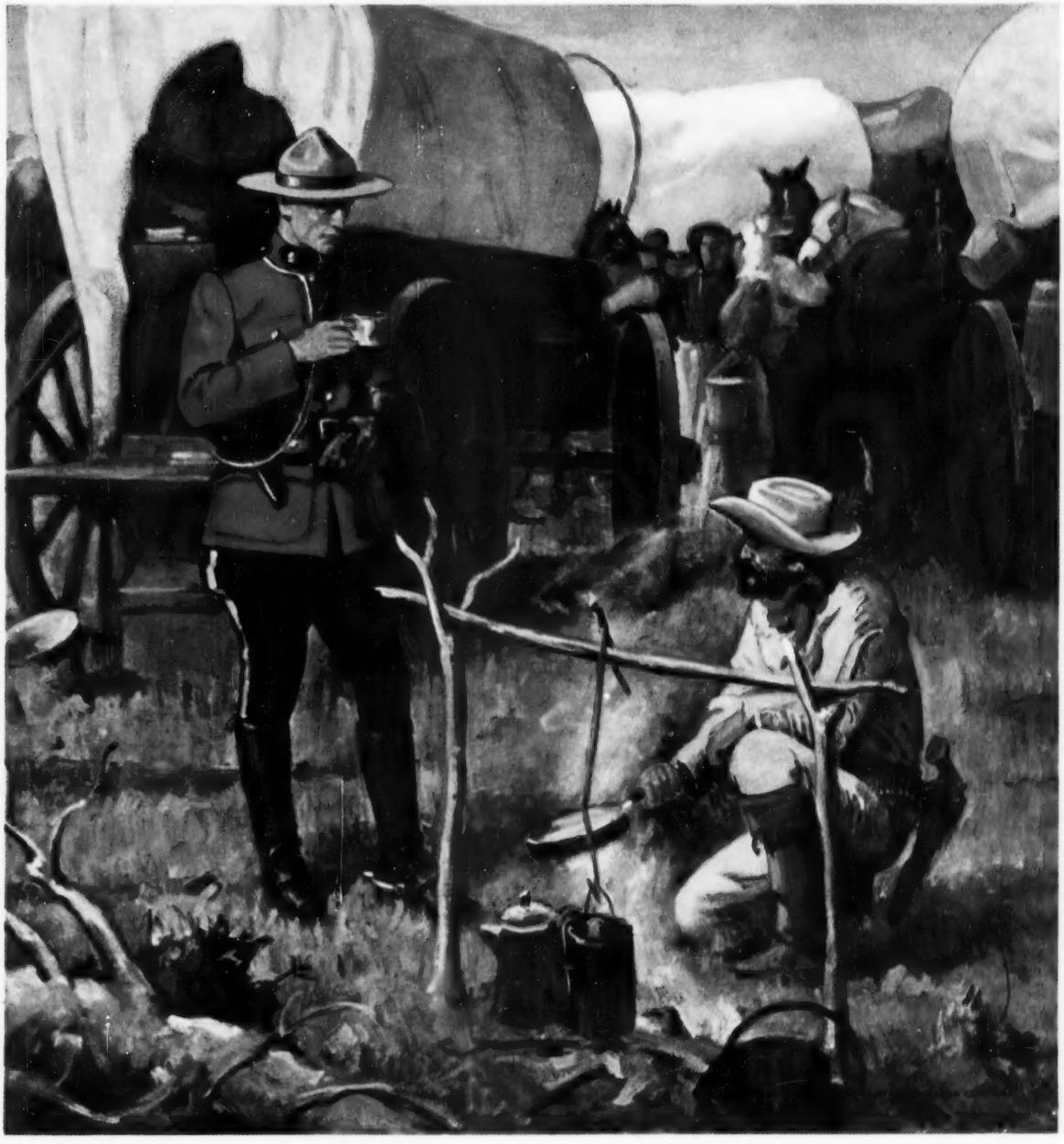
Chauncey Griffith examines part of collection of typographic data in letters from W. A. Dwiggins

Included in the collection is the extensive correspondence, extending over 20 years, between William Addison Dwiggins, American artist and designer, and Chauncey H. Griffith, who for many years was vice-president and director of typographic research for Mergenthaler Linotype Co.

In keeping with the plan to make the papers easily available to students, Mr. Griffith has taken time from his work as typographic consultant for Mergenthaler and other clients to organize the materials before they are transferred to Kentucky.

Northwest Pedigreed Papers

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WHAT'S NEW? IN EQUIPMENT AND SUPPLIES

'Carbonless' Copying Paper

National Cash Register Co., Dayton, O., has developed a special treatment for paper that permits making multiple copies without the use of carbon paper. The secret of the process lies in two chemical coatings developed by the company. When used in multiple business forms, for example, the underside of the top sheet is coated with a colorless printing fluid and the face of the second sheet is coated with a clay-like material. Both coatings are dry to the touch, but writing pressure forces enough of the colorless material into the clay-like coating to cause a chemical reaction that produces a blue color in the coating on the second sheet. The company claims that the system is sensitive enough to produce four handwritten copies or as many as seven copies when an electric typewriter is used.

NCR says the special paper, which will be priced to compete with carbon paper systems, will offer its chief advantage in the elimination of carbon inserts in business forms. Copies made by the new method erase about as well as those made with carbon paper, according to the company; the coatings will not rub off, and the erased section can be written over.

Hydraulic Molding Press

Several features to reduce cycling time have been incorporated in a new hydraulic molding press for electrotypers, stereotypers, and plastic and rubber platemakers. Made by Studebaker Machine Co., 1221 S. 9th Ave., Maywood, Ill., the press is said to speed molding operations by means of individually controlled hot and cold platens, one-level operation, and thermostatic control of the electrically-heated platens. Construction is such that no handling of hot materials is necessary.

When used for making an electrotyper's mold, stereotyper's matrix, or plastic and rubber printing plates, the hot platen is employed for molding and the cold platen for cooling under pressure. The press is also said to be ideal for plastic laminating of printed sheets.



Front of Hydraquadder shows cylinder housing

Automatic Linotype Quadding

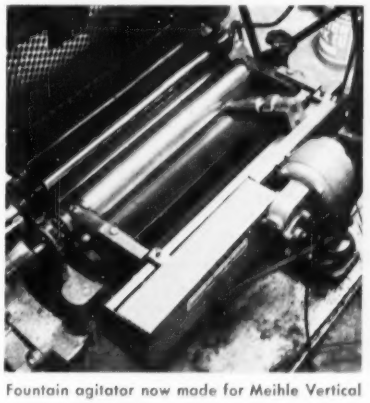
Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y., has a new attachment for manual or tape-operated Linotype machines to speed the setting of quadded lines without either keyboarding or the quad counting otherwise required to space lines to required measures. Known as the Hydraquadder, the device uses the hydraulic principle of constantly circulating hydraulic fluid. Elimination of mechanical linkage is said to permit instant vice jaw response with perfect centering and margin accuracy. The jaws close smoothly with low pressure, then exert strong pressure during casting. The operator uses a single control to quad left or right, center, or set the machine for regular operation. The Hydraquadder is available for installation on new machines at the factory or on machines now in use.

Lithographers' Makeready Tissue

Considerable time savings and improved offset reproduction are claimed possible through use of Tru-Cal, an extra-fine grade of makeready tissue made specifically for use on offset presses. Made by Peter J. Schweitzer, Inc., Box 35, Elizabeth 3, N.J., Tru-Cal is available in three thicknesses—.001-, .0015-, and .002-inch—to permit exact justification. The tissue is sold in regular stock roll widths of 34 to 55 inches for economy in shipping, handling, and storage.

Precision Magnesium Plate

A new company — Magplate Corp., 1950 W. Fort St., Detroit 16—has been formed to manufacture and sell what is said to be a much improved, dimensionally precise magnesium plate for photoengravers. Thickness variation in the new material, called Magplate, is held to very close tolerance, and the company claims that variation throughout each plate and between separate plates does not exceed .005-inch. Appreciable savings in makeready costs can be realized when Magplate is used with a closely controlled metal base. The platemaking material is offered in stock sizes of 18x36, 22x36, and 24x36 in gauges of .065- and .1522-inch. In addition, .180- and .250-inch gauges are available in the 24x36 size. Other sizes up to 26x56 can be supplied.



Fountain agitator now made for Meihle Vertical

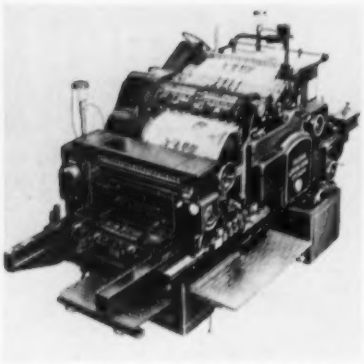
Ink Agitator for Verticals

A new model especially designed for use on Miehle Vertical letterpress machines has been added to the line of ink fountain agitators produced by the William Gegenheimer Co., 80 Roebling St., Brooklyn 11, N.Y. Powered by its own 1/20-h.p. motor, the agitator cone sweeps the full length of the fountain, providing a constant mixing action and forcing the ink against the fountain roller. Advantages, according to the manufacturer, include better coverage of heavy forms and printing with carbon inks, metallic inks, or heavy-bodied compounds. The agitator does not interfere with makeready or fountain-setting operations.

It is a good idea to always pr
MAKE THE MOST OF EVER

Do not be mislead by ru
IF WE WOULD ALL T

Bauer Alphabets, Inc., 235 E. 45th St., New York 17, has introduced Hellenic Wide, shown above in 14- and 18-point sizes. The full range of this unusual wide face includes 10- to 30-point and 42-point



21x28 cylinder press will be introduced soon

Heidelberg Cylinder Press

The Original Heidelberg 21x28 cylinder press, first exhibited at the DRUPA exposition earlier this year in Germany, will soon be made available in the American market through Heidelberg Eastern, Inc., Heidelberg Southern Sales Co., and Heidelberg Western Sales Co. The three distributors plan to announce open house and exhibit dates for the new one-color, single-revolution press soon. Previous models, taking a slightly smaller sheet size, have been sold throughout the world for a number of years.

High-Speed Offset Press

A high-speed Swiss offset press, the 16x20 Filius, is now being imported under the Consolidated trade name by Consolidated International Equipment & Supply Co., 1112 N. Homan Ave., Chicago 51. Said to be capable of speeds as high as 8,000 sheets per hour, the press can be adjusted to handle stock ranging from onionskin to .06-inch board by means of a simple cylinder impression control. A special feature is the large capacity of both feeder and delivery piles. The feeder will accommodate a 48-inch pile, and the floor delivery will handle a 24-inch pile, requiring only one change on runs of as many as 10,000 sheets. A 14-roller inking unit, including four form rollers, is designed so that adjustments can be made without disturbing the distributor rollers. Consolidated is also offering 18½x24¾, 25x38, and 32x44 presses.

Wide Style of 20th Century

Lanston Monotype Machine Co., 261 Madison Ave., New York 16, has introduced its version of the currently popular wide display types by adding Ultra Bold Extended to the 20th Century type family. The company is also manufacturing large sizes of its Alternate Gothic No. 77 which complete its series of this face to 72-point. Matrices will be available for both Giant and Thompson casting machines in the 42- and 48-point sizes.

ABCEFGI
abcdhp2

Ultra Bold Extended design is for special display

Push-Button Quadding Device

A new model of the Star quadding attachment for linecasting machines has been developed by Linotype Parts Co., South Hackensack, N.J. Known as the Selectro-Matic quadding attachment, the device features push-button controls attached to the machine keyboard, solenoid actuation of the rack and gear train, a "memory" system, and provision for automatically quadding short lines to the left, right, or center.

Adaptable to any 30-pica linecasting machine, the Selectro-Matic quadder is designed for either manual or teletypesetter operation. On TTS operation, the memory circuit transmits the proper tape or push-button signal as each line reaches casting position. The circuit also permits continuous manual operation, because the operator does not need to wait for the preceding line to clear the casting position before setting the quadder for the next line.

The circuit will cancel any quadding signal when a line is full enough to justify; a simple adjustment permits cancelling the quadding signal on lines from a few points to as much as three picas short. Lines that are not full enough to justify will automatically be quadded.



Push-button controls operate new quadding unit

Spartan Bold Display Sizes

The Spartan type family of Mergenthaler Linotype Co., 29 Ryerson St., Brooklyn 5, N.Y., has been enlarged with the addition of a complete series of Spartan Bold, with its italic, in display sizes from 14- to 36-point.

New Remoistening Adhesive

A new remoistening resin emulsion for sealing envelope flaps and for use on labels, sealing tape, decalcomanias and other products requiring an instant remoistening adhesive has been announced by National Adhesives, 270 Madison Ave., New York City. Called Enva-Lok and offered for replacing dextrin-type remoistening gums, the product is said to provide an instant seal on all kinds of envelope stock, including rag and kraft.

According to the manufacturer, Enva-Lok deposits a thin, crystal-clear film that eliminates curling flaps and permits tighter stacking, speedier automatic addressing and stuffing, and better printing and engraving. The company also claims that the paper tears before the seal yields, and that the emulsion does not cause envelopes to stick together during manufacture, storage, addressing, and stuffing.



Hand-clamp cutter can be converted to automatic

Hand-Clamp Power Cutter

The latest addition to the line of power cutters manufactured by the Chandler & Price Co., 6000 Carnegie Ave., Cleveland 3, is a 37-inch hand-clamp model. Of heavy-duty, streamlined construction, the new cutter has two-handed controls and a foolproof, nonrepeat mechanism that meets all safety requirements. According to the manufacturer, the advantage of lower initial cost made possible by the hand-clamp construction does not detract from possible future uses for the machine, for it can be converted to a fully automatic cutter by installation of the C & P power clamping unit in place of the hand clamping device. Other features include a stabilizer to insure parallel clamp movement and a trouble-free "packaged" power system.

High-Intensity Screen Inks

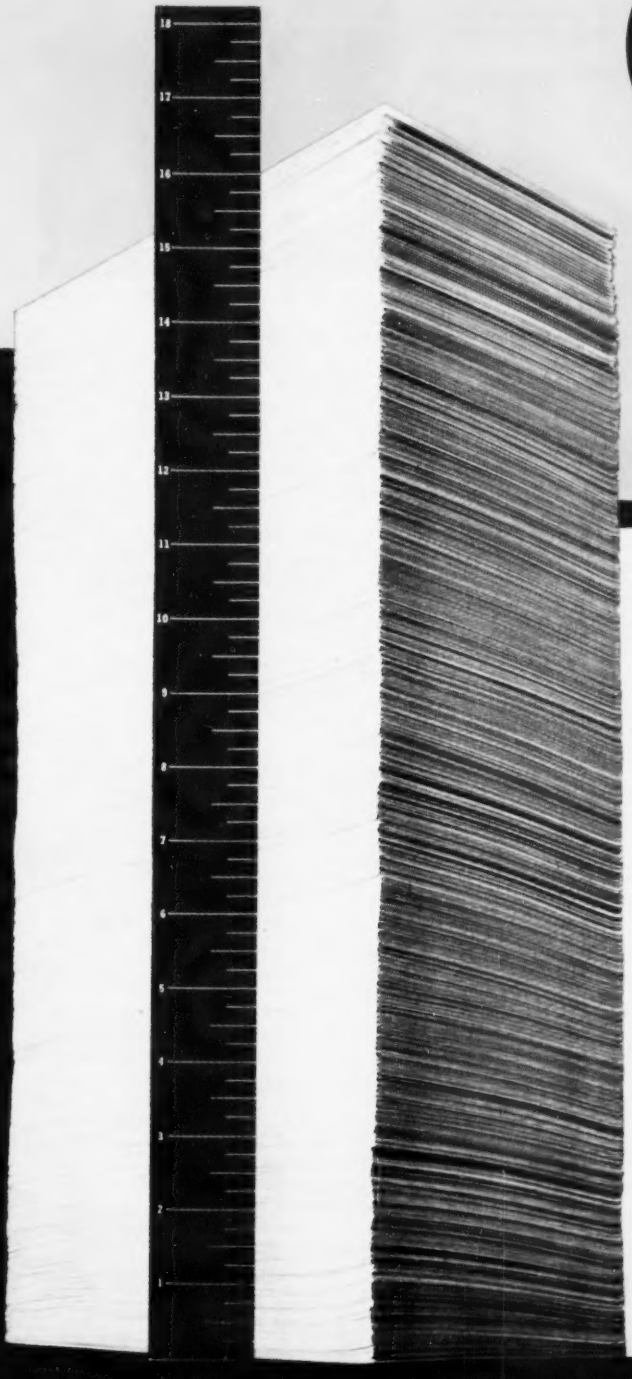
Increased brilliance and opacity for added effectiveness of posters and displays produced by the silk screen process are claimed possible as a result of improvements in the 5500 line of Fast-Dry inks produced by Naz-Dar Co., 461 N. Milwaukee Ave., Chicago 10. The makers say that intensity of pigmentation has been increased throughout the entire line of colors and that the resulting advantages are especially noticeable in the red and blue range. To show the complete line, Naz-Dar is offering its new Magic Match color card, which has each color chip bleed-mounted for easy, positive comparison with work. Also included on the card is information on thinners, retarders, and extenders recommended for the colors.



Ink tabs are edge-mounted for easy comparison

FLAT?

in this unsupported stack there are 625



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- **ABSOLUTE FLATNESS**—with all that it means in press performance, convenience, neatness
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- **TIME-TESTED IN OUR LABORATORIES**
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- **NO PRICE PREMIUM**

These benefits can best be appreciated on the press and in use. All Dayton Envelope paper merchants are now stocked, and all report "*every opinion highly favorable.*" Have your merchant show you samples. Remember the name—DAYTON ENVELOPES with the PVA* Seal. Or write Dayton for samples.

**Poly-vinyl Alcohol and Acetate*

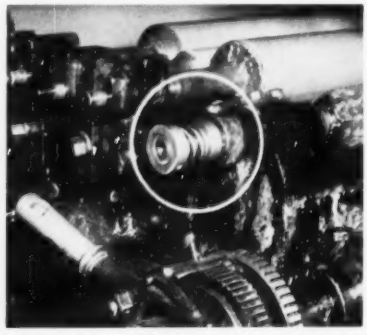
HOWARD PAPER MILLS, INC., **DAYTON ENVELOPE COMPANY DIVISION** • DAYTON, OHIO

Self-Contained Exposure Frame

A compact, portable exposure frame for processing presensitized offset plates is being produced by Colwell Litho Products, Inc., 614 S. Seventh St., Minneapolis 15. Known as the Colight, the unit requires no auxiliary equipment, special wiring, or plumbing. A bank of scientifically-positioned fluorescent lamps gives ample illumination for proper exposures, and a special feature of the new Colight is a gridded diffusing glass that assures uniform exposure over the entire surface of the plate being processed. Three models are equipped with a pulseless vacuum pump and Neoprene vacuum mat to insure positive contact between plate and negative, and a fourth model employs a Neoprene pneumatic cushion. Completely self-contained, the Colight requires only table space and 110-volt a.c. power.

Ductor Roller Control

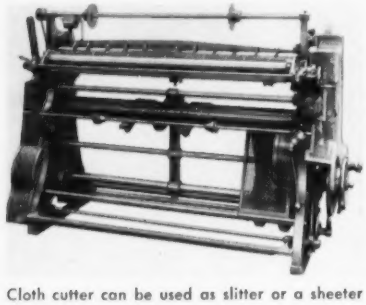
To aid in holding uniform color throughout a press run, a ductor roller control for Miehle cylinder presses has been developed by Scott G. Richman of St. Louis and is being distributed through the Perf-A-Base Co., 4243 Linton Ave., St. Louis 7. A simple device fitted to the end of the ductor roller shaft, the Richman control is said to overcome problems of color uniformity by maintaining positive control of the ductor roller and eliminating variations in the ink supplied to the press rollers. The control can be installed in one minute or less by the press operator. No special tools are required, and no further attention or adjustment is necessary. According to the distributors, several years of daily production use have shown that the control is a positive guard against ductor roller repeat, that it keeps stock spoilage to a minimum, and that ink savings of as much as 10 per cent can be obtained.



Ductor roller control helps maintain uniform color

Erasable Letterhead Paper

Hemlock Paper & Envelope Co., Box 86, Bayonne, N. J., recently announced development of a rag-content paper that features easy-erasing qualities. An ordinary pencil eraser will remove any typing error from the new stock without leaving "ghost" or scuff marks. The new stock, known as Hemlock Erasable, is made in all popular weights and sizes, in white only. Despite its erasable characteristics, the paper does not deteriorate or discolor any faster than regular rag-content paper, according to the manufacturer.



Cloth cutter can be used as slitter or a sheeter

Triple Purpose Cloth Cutter

Designed for slitting and sheeting rolled material on a production basis, the Kolbus Triple Purpose Cloth Cutter has just been introduced by Printing Industries Equipment, Inc., 135 W. 20th St., New York 11. A high speed machine, the Kolbus cutter will handle cloth, artificial leather, gauze, plastics, and other materials furnished in rolls. It may be used as a sheeter by separating the slitting knives, or as a slitter by disengaging the cutting knives and making a simple adjustment, or it may be used for simultaneous slitting and sheeting. The machine will handle material up to 56 inches wide, and the cut-off is adjustable for any length up to 36 inches.



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OVER 35 BRANCHES

Unparalleled ink distribution with **THREE FORM ROLLERS** *covering the full form.*

Dexter stream feeder separates sheets by air—no combers to mark the sheet.

Sheet transfer mechanism provides positive register at varying press speeds.

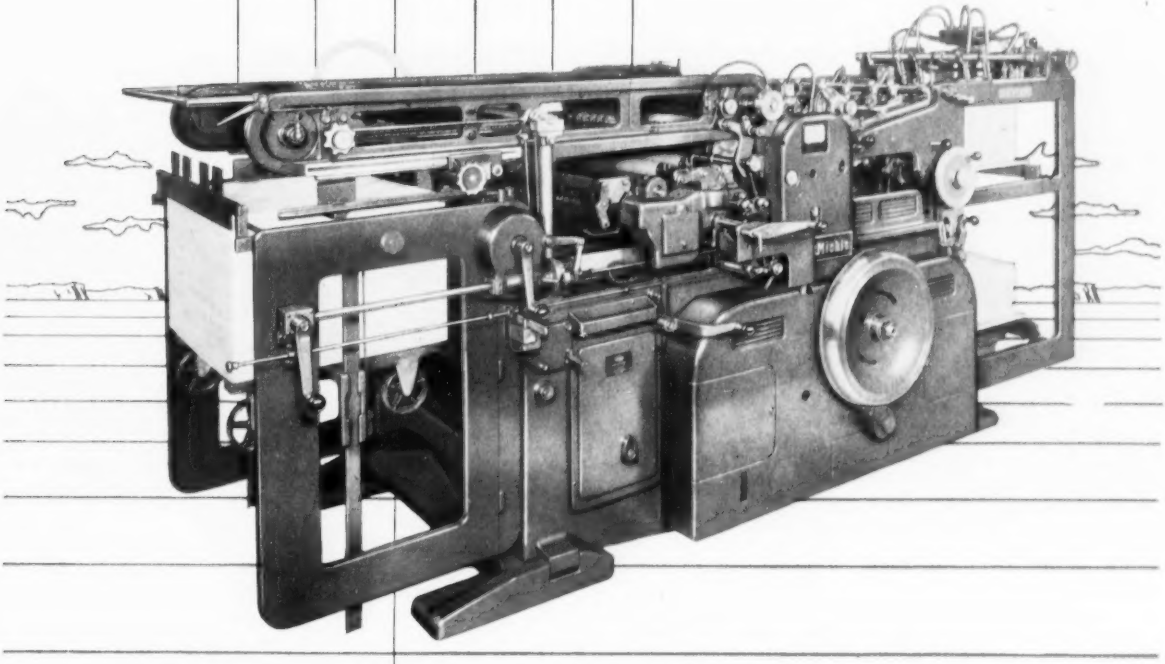
Chain delivery keeps sheets under positive control from cylinder to delivery pile.

Automatic lubrication of all main bearings saves time, prevents wear and damage.

Precision engineered, rugged construction assures firm impressional strength.

ONLY THE MIEHLE THREE ROLLER 29 LETTERPRESS

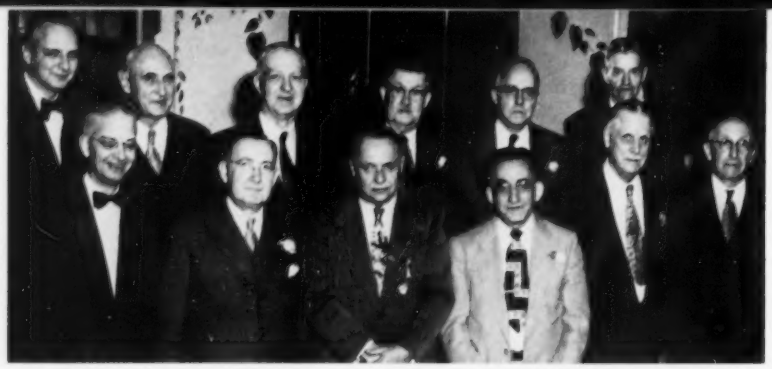
GIVES YOU ALL THESE ADVANTAGES...



Sheet Size 22" x 28"
Speeds up to 4500

Get more and better production with the Miehle 29 Three Roller Letterpress.
WRITE TODAY FOR COMPLETE INFORMATION!

MIEHLE PRINTING PRESS AND MANUFACTURING COMPANY
CHICAGO 8, ILLINOIS



Printing Industry of Connecticut honored long-time craftsmen at a special Certificate of Craftsmanship awards dinner recently. (Front) Lyman W. Jones, president of PIA Master Printers Section, and craftsmen (with years of service for each) Elmer L. Hough, 51; Arthur R. Carlin, 49; Michael A. DiPietro, 46; Harold M. Ryder, 53; Frank Mildeberger, 57; (back) John H. Doesburg, PIA-MPA secretary; Harry D. Jenks, 47; C. B. Dickerman, 43; F. M. Davis, 41; Frank J. Mullett, 40; and William R. Vivian, 40



New president of Printing Industry of the Carolinas, Inc., J. A. Miller (right), accepts the gavel from outgoing president Charles E. Stone at annual banquet winding up a three-day meeting in June



At a recent dinner event, Champion Paper & Fibre Co. honored Bond-Sanders Paper Co., Nashville, for providing the audience that included the millionth viewer of the company's three color films. Participating in the informal program were C. Blythe Bond, Bond-Sanders' vice-president; H. W. Suter, Jr., Champion Paper's general sales manager; D. Page Sanders, Bond-Sanders' president; Dwight J. Thomson, Champion Paper's vice-president; and Jack Moore, St. Louis district manager for Champion

A new slate of officers for the Toledo Club of Printing House Craftsmen includes Len Beach of Blade Printing Co., second vice-president; Robert Jankowski of Roberts Printing Co., financial secretary; George Thompson of Graphic Arts Corp., president; Robert Woeller of Creative Advertising Agency, recording secretary; and Glen Horton of the Toledo Scale Co., treasurer. Not shown is Alvin Grau of Seidel-Farris Co., the first vice-president. District Representative Ken N. Cramer installed the officers



THE MONTH'S NEWS

Devoted to timely items concerning men and events associated with printing. Copy must reach editor by 15th of month preceding issue date

Financial Executives Plan PIA Conference Sept. 13

Printing Industry of America, Inc., is staging a professional conference for printing and lithographing company financial executives September 13 and 14 at Hotel Biltmore, New York City. Theme of the parley is "Profits Through Effective Financial Management." The agenda calls for case history and seminar group study of elements of profitable financial control, such as sales budgeting, costs, production standards, estimating and pricing, mechanical accounting, purchase of machinery and other capital assets, distribution of expenses in cost, and incentives, pensions and fringe benefits.

Announcement of a session on cost reduction was made with this comment in PIA's August *Bulletin:* "While it can't be said that there is a feeling of pessimism with respect to business conditions, it still is considered that the coming period will be one of continued strenuous competition, and that despite augmented sales effort, more and more attention must be given to economical operation. Therefore, one or more qualified individuals will describe down-to-earth methods for achieving economy."

Addison Cohoskey, director of Research Institute of America's Washington Tax Bureau, will discuss "Planning Your Tax Liability Under the New Federal Tax Code." Luncheon and dinner topics chosen were profit sharing, retirement and stock bonus plans, and the financial executive's responsibility to top management.

The first morning chairman will be Harold R. Long, secretary-treasurer of Kable Printing Co., Mt. Morris, Ill., and chairman of PIA's committee on financial management. PIA president James J. Rudisill, Rudisill & Co., Lancaster, Pa., is slated as the first speaker.

New Swiss Research Institute

A research institute for the graphic arts industry has been founded in Switzerland. The institute receives financial support from every branch of the industry, and is called "Association for Scientific Research in the Graphic Industry." The federal research center at St. Gallen is also getting financial aid to take on more experts and buy additional machinery, and research for the new association will be done there.

THERE CAN BE PROFIT FOR YOU NOW!

Hamilton 17" x 30" rotary impact, two color, rubber plate press with mill roll uniform tension unwinder, face numbering, collating hole punch, file hole punch, cross perforator, lengthwise slitter, lengthwise perforator, (with provision for future skip length perforator), and patented magnetic unitension rewinder.



Don't wait until the production of continuous forms at high speeds . . . (with complete precision of multiple operations) . . . becomes a "must." Have a Hamilton Web Press designed to fit your requirements exactly . . . NOW.

Hamilton's skilled engineers have designed the exact press required for many of the leaders in the continuous form industry. Let them help you get the utmost in printing, precision, production, and profit by designing a web press for you: using rubber plate printing, offset printing, flexograph printing . . . or any combination of these printing methods you desire. Your Hamilton designed press can also be equipped with spot carbonizing.

Continuous form folding, rewinding, sheeting (stack or conveyor delivery) can be added to the press delivery at any future time . . . and they are interchangeable in a matter of minutes.

Hamilton's engineers are expert in the creation of special printing and paper converting machines. Why not consult them . . . NOW! Your inquiry is invited.

PRECISION BUSINESS FORM MACHINERY

The HAMILTON TOOL COMPANY

900 HANOVER ST., HAMILTON, OHIO

Typographers Set to Form Photocomposition Group

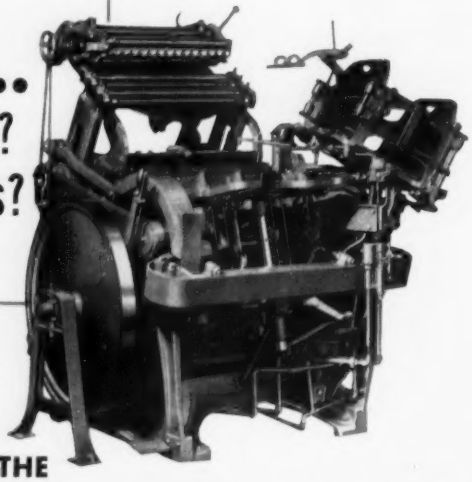
One of the highlights of the 35th annual convention of the International Typographic Composition Association, scheduled for Sept. 22-25 in Chicago, will be a meeting to organize a new Photo-Typography Division of ITCA. Membership in the new division will be open to all ITCA members engaged in photocomposition.

According to association officials, some objectives of the division will be to establish trade customs and practices for the photocomposition industry; to maintain uniformity of terminology and standardize methods of measurement of customer services; and to offer means for exchanging information on photographic processes, production, and materials.

Mail Association Relocates

Mail Advertising Service Association International has moved to new headquarters at 18120 James Couzens Highway, Detroit 35. Max T. Lloyd, executive secretary of the organization of direct mail producers, said the new quarters will provide space for an extensive library of direct mail advertising campaigns.

DO YOU...
Print?...Stamp?
Blank?...Emboss?
...Die Cut?



PERFORM THESE SPECIALIZED OPERATIONS ON THE

CHANDLER & PRICE SUPER HEAVY DUTY AUTOMATIC PRESS

Truly automatic, including continuous feeding from hopper that permits loading while press is running (any stock from 13-lb. bond to heaviest cardboard 3¼" x 5" up to 15¹³⁄₁₆" x 23¼") . . .

Sufficient impression strength for handling the heaviest forms, and for scoring, creasing, embossing and die-cutting...rectangular, round, irregular shapes, greeting cards, photomounts, cartons, book cases, and covers.

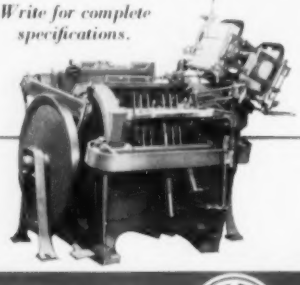
All operating controls reached from FRONT of press . . .

Delivery at FRONT, where operator can easily check ink coverage or numbering machines (also makes slip-sheeting entirely practicable) . . .

Automatic throw-off of press if sheet fails to deliver . . .

There is no other press comparable to the C & P Super Heavy Duty. It is a profitable investment for commercial printers, bookbinders, finishing plants and specialty producers since it frequently triples output as compared with other production methods.

Write for complete specifications.



AVAILABLE WITHOUT INKING MECHANISM

If used only for cutting, creasing, scoring and die-cutting, these presses can be furnished without inking mechanism.

THE CHANDLER AND PRICE COMPANY
6000 Carnegie Avenue • Cleveland 3, Ohio
Manufacturers of Printing Machinery for Nearly Three Quarters of a Century

Safety Congress Schedules Printing Problem Talks

Activities of the National Safety Council's Printing and Publishing Section will be an important part of the 42nd National Safety Congress and Exposition to be held in Chicago Oct. 18-22. Of special interest to printing plant operators will be a panel discussion on standardization of button controls and signalling devices on printing presses.

The discussion, scheduled for Monday, Oct. 18, will be led by Peter J. Bernard, personnel and safety director for the H. Wolff Book Mfg. Co., New York, and general chairman of the Council's Printing and Publishing Section. Panel speakers will include G. W. Heumann, General Electric Co.; M. L. Priban, Cline Electric Mfg. Co.; and W. H. Rouse, Cutler-Hammer, Inc. All the panel members have been active in formulating the American Standards Code on button controls and signalling devices.

On Wednesday, Oct. 20, Olin Freedman, Chicago graphic arts management consultant, will tell how to build safety features into a new or remodeled printing plant. An illustrated talk on new safety devices for paper cutters, featuring color slides and a working model, will conclude the portion of the program devoted specifically to printing industry problems. Other sessions will cover industrial safety topics of general interest.

Name New Linotype Editor

Mergenthaler Linotype publications have a new editor, Edmund C. Arnold, a journalism graduate of Michigan State College who has written extensively on newspaper typography. He was formerly picture editor of *Saginaw* (Mich.) *News*, editor and co-publisher of *Frankenmuth* (Mich.) *News*, and night editor of *Lansing* (Mich.) *State Journal*. During World War II he served with the Seventieth Division in this country and Europe, earned a decoration for service as a combat correspondent, and worked on the overseas editorial staff of *Stars and Stripes*. Mr. Arnold is a member of the National Editorial Association, Michigan Press Association, Sigma Delta Chi, Phi Theta Kappa and Phi Kappa Phi.

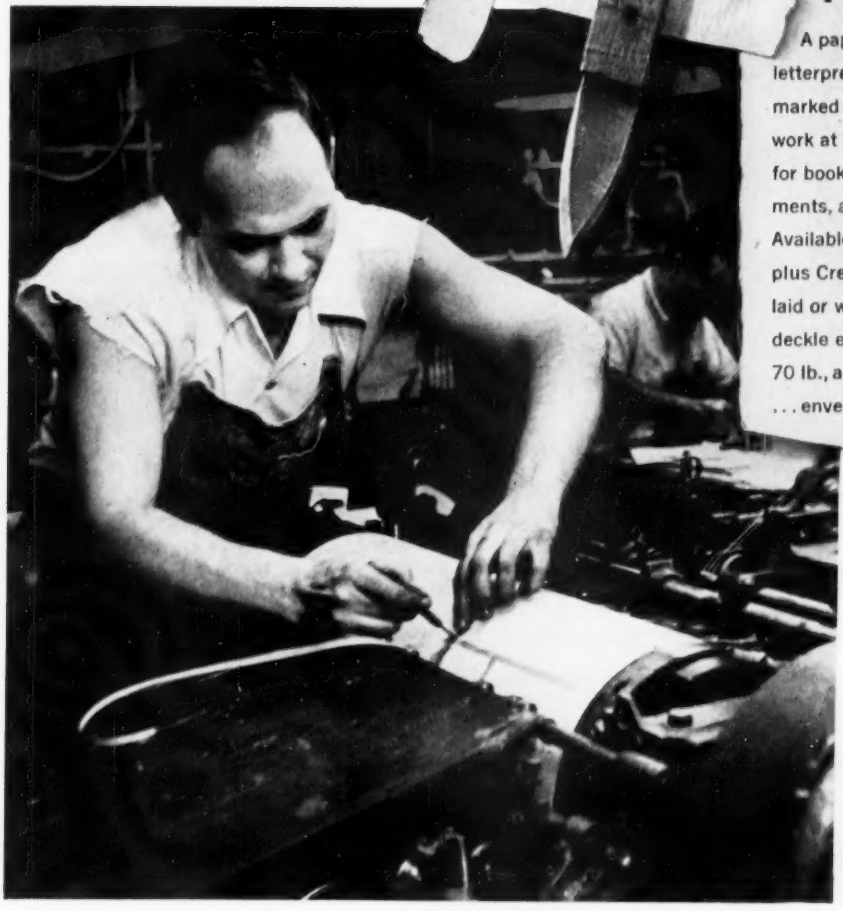


Edmund C. Arnold

Announce Monotype Financing Plan

Lanston Monotype Corp. has announced completion of arrangements with the C.I.T. Corp., an industrial financing firm, that will enable buyers of Monotype equipment to finance their purchases on terms of up to five years. Under the plan, buyers will make a down payment of about 25 per cent to Lanston Monotype and pay the remainder to C.I.T. Corp. in monthly installments.

PAPER is the base of ~~the~~ *his* job



THE PRESSMAN is the "makeready" man... checks ink, paper... his job is to make a good impression.

TICONDEROGA TEXT

A paper that makes the best of fine letterpress and offset printing. Watermarked Ti-Text is the choice for quality work at low cost... the logical paper for booklets, programs, announcements, and similar literature. Available in seven wanted colors, plus Cream and Brite White... laid or wove finish, plain or deckle edges. Choice of 60 lb., 70 lb., and Cover weight ... envelopes to match.

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FINE PAPER AND BLEACHED BOARD DIVISION

220 East 42nd Street, New York 17, N. Y.



Leaders of the Pacific Coast Society Craftsmen's conference included Richard Hardy, former conference secretary; Reaugh Fisher, PCS first vice-president; Ken Comfort, PCS past-president; William Kitto, East Bay Club president; Jack Young, conference chairman; George Y. Martin, PCS second vice-president; and Fred Snyder, the president of the Pacific Coast Society. Over 300 persons attended



New executive committee members of the Graphic Arts and Advertising Guild of Milwaukee are (seated) Walter Seiler, Cramer-Krasselt Co.; Lester Olsen, Olsen Publishing Co., president; B. J. Paulson of Paulson-Gerlach & Associates, treasurer; (standing) Peter Olsen of Olsen Publishing, education vice-president; Carl N. Becker, Becker Electrotype Co., secretary; Earl S. Vogt, L. Breithaupt Printing Co.; and A. L. Johnson, the executive vice-president. Year's plans include customer education program

New York Employing Printers Association officers named at the annual meeting in May include (seated) Benjamin Pakula of Bryant Press, vice-chairman; Charles E. Schatvet of Guide-Kalkhoff-Burr, chairman of the board; Henry B. Ashwell of Equity Press, vice-chairman; (standing) Samuel F. Chernoble of Comet Press, treasurer; Don H. Taylor, president; and Donald B. Thrush of Thrush Press, the secretary



750 Attend Southwestern Graphic Arts Exposition

Approximately 750 persons—the largest gathering of printers and allied tradesmen ever held in Texas—attended the meetings, conferencs, and clinics that comprised the Southwestern Graphic Arts Exposition, held in Houston July 2-11. Over 40 manufacturers, distributors, and graphic arts organizations set up displays in the exhibition annex of the Shamrock Hotel.

A feature of the technical program was the first Southwestern Graphic Arts Management Conference, which attracted 65 employing printers from Texas, Oklahoma, New Mexico, and Louisiana. With the theme, "Five Keys to Profitable Management," the program was devoted to problems of production, sales, financing, and credit and collections.

Ninth District Craftsmen, during a two-day meeting July 2 and 3, chose Milton Horne, president of the Fort Worth Craftsmen's club, as Ninth District president for the coming year. Chester Clark and Alvin Mosely, both of Fort Worth, were named district vice-president and secretary-treasurer, and Troy Ogilvie of Dallas was chosen as the district's representative on the International board of directors.

At another meeting during the Exposition, the Southwestern Typographic Composition Association chalked up a new attendance record, with 18 of its 21 member plants represented. DeWitt Nelson, head of Nelson Typesetting Co., Austin, Tex., was elected as the new association president.

East Bay Craftsmen Were Hosts To 300 Pacific Society Delegates

Members of the East Bay Club of Printing House Craftsmen were hosts for this year's conference of the Pacific Coast Craftsmen's society, held in Berkeley, Calif., and they had as their guests more than 300 members from eleven western states and Canada.

Under the direction of Jack Young, conference chairman, and A. R. Tommasini, program chairman, the technical program was set up with emphasis on small plant operation, including discussion of such subjects as planning efficient production, small shop management and sales, work simplification, paper problems in small plants, and design and layout. In addition, a series of speakers outlined new graphic arts developments in dry offset, plate mounting, electronic engraving, and magnesium plates.

The social program featured a western-style dance and buffet supper and, on the final evening, the annual dinner-dance. Society members chose Seattle as the site of next year's conference.

Magnat Gets DrawLok Rights

E. A. Crawford Co. of Providence, R. I., designer of the DrawLok cylinder for rubber plate printing, has released manufacturing rights of its cylinders and draw sheets to Magnat Machinery & Pattern Corp. of Leeds, Mass.

Graphic Arts Educators Name Burchard President

Kenneth R. Burchard, assistant dean of the School of Printing Management of Carnegie Institute of Technology, Pittsburgh, is the new president of the International Graphic Arts Education Association. Mr. Burchard was elected at the 29th annual Conference on Printing Education, held July 4-9 in Boulder, Colo.



KENNETH R. BURCHARD

More than 150 printing teachers from 40 states attended the six-day conference, which included a series of general sessions and workshops under the direction of past-president Patrick F. Boughal of the New York School of Printing. "The results achieved at these meetings," Mr. Boughal said, "will affect the course of education and training for the graphic arts industry for many years to come."

Samuel M. Burt, executive secretary of IGAEA, set the keynote for the conference by calling for a statement of the basic philosophy, scope, and purposes of graphic arts education. Workshop sessions during the conference were devoted to preparing course outlines and instructional material in four fields: college education, teacher training, vocational training, and industrial arts. A general session dealt with problems of guidance, aptitude testing, and apprenticeship.

The final day's session was devoted to practical demonstrations of printing processes at the University of Colorado's printing department. Techniques covered in the demonstrations included silk screen and lithographic printing; preparation of Ektagraph film positives; xerography; and library bookbinding.

In other action at their business meeting, IGAEA members elected a new slate of officers to assist Mr. Burchard, the new president, during the coming year. Otis H. Chidester, head of the printing department at Tucson (Ariz.) Senior High School, was elected vice-president; Charles E. Kennedy, director of the Southern School of Printing, Nashville, Tenn., is secretary; and Vincent C. Coyne, head of the printing department at Middlesex County Vocational School, New Brunswick, N. J., is the new association treasurer.

Matched Business Stationery

gets more attention, too!



To prompt action is one important job of your customer's business correspondence. A well executed design carried throughout all his business stationery will help attract attention and also goes a long way toward creating the desired impression that his company is well organized, alert, and efficient.

Of equal importance is the quality of paper used. You'll find Gilbert offers a complete line of tub-sized, air-dried new cotton fibre content papers unsurpassed in appearance, strength, color, and finish for every business stationery use. Ask your Gilbert Merchant.



Gilbert

Bond Papers

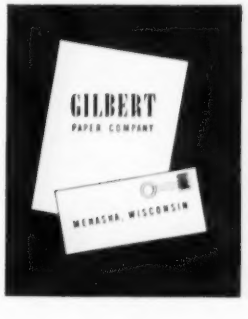


Gilbert Bond
25% new cotton fibre

Resource Bond
50% new cotton fibre

Radiance Bond
75% new cotton fibre

Lancaster Bond
100% new cotton fibre



ATF's Steve Watts Retires to Virginia Farm; Jan van der Ploeg Named Type Merchandiser

By Hal Allen

Skyline Bend Farm, 13 miles from Virginia's Front Royal, at the northern end of the Skyline Drive overlooking the Shenandoah Valley, bids fair to become a mecca for touring graphic artisans. To that farm Steve L. Watts, since 1947 American Type Founders type merchandising department manager, has retired, but he's not loafing, nor is he spending all of his desk-free time clearing his land of rocks and rattlesnakes. He's serving ATF as typographic consultant, and setting up a graphic arts workshop for research and experiment along lines he has never had time to follow since he was a North Carolina printer's devil when he was 11 years young.



Steve Watts



Jan van der Ploeg

Jan van der Ploeg has been promoted from assistant manager to manager of type merchandising for American Type Founders. He has charge of all matters pertaining to type design.

Born and educated in the Netherlands, he joined ATF as a special representative of the type merchandising department in 1949, and has become well known in typographic circles through personal contacts, lectures and articles written for publications in this country and abroad. He is a member of the Type Directors Club of New York.

For Major Stevens Lewis Watts, the end of full-time inside ATF work came on July 31. His Army reserve retirement comes next year. He enlisted as a Navy ensign in 1912, and was the Navy's youngest chief printer at that time. He joined ATF more than 35 years ago, serving first in Richmond, Va. Later he was transferred to the Kelly press division and then to the type department. He also served printing plants on the West Coast and as ATF branch manager in Seattle and Portland, Ore.

For ten years Steve was a California National Guardsman, and for five years during World War II he was an Army officer. This service included top supervision of printing reproduction at Camp Davis, N.C., and Fort Bliss, Texas. He became ATF type merchandising department manager after returning from Germany, where he served on the *Stars and Stripes* staff.

Steve Watts ranks high among graphic artisans who have devoted their talents to the maintenance of top quality industry standards, especially on the typographic side. He's a homespun sort of chap who never pulls his punches. Frank, sincere and jovial, he has attracted a nation-wide circle of friends. His associates among the Typophiles of New York sprang a surprise party on him three days before he "retired." As guest of honor at the otherwise regular luncheon he was showered with good fellowship tributes. He was also honored at a luncheon session of the Type Directors Club, which made him an honorary member. He is retaining his memberships in the Typophiles, the American Institute of Graphic Arts and other organizations. His friends throughout the country will be seeing something of him, because he expects to do some travelling as ATF typographic consultant.

With Steve on that rock-strewn farm, 110 acres of it, is his wife, Ruth Virginia Fay, Bay Stater whom he married in North Carolina 35 years ago. Their daughter, Nancy Fay Watts, is associated with Amsterdam Continental Types and Graphic Equipment, Inc., in New York City. She is the company's typographic consultant. A son, Donald G., is with United Air Lines in Newark, N.J.

Soon after Steve left his desk at ATF's Elizabeth, N.J., headquarters and hit the road for Skyline Bend Farm, Mrs. Watts wrote to Nancy something that stemmed from her father's rib-tickling humor. Along with rocks and rattlesnakes, the farm has three cows. They don't belong to Steve; they're just farmed out on his land. Steve stood watching the cows leveling his grass and weeds. His eyes twinkled as he said, "Go on, girls. Live it up, and I'll pick up the tab."

Chester A. Lyle, Ohio Printing Teacher, Retires After 30 Years

One of the country's best known printing instructors has retired after 30 years in the field of graphic arts education. Chester A. Lyle, who began his graphic arts career as an apprentice in Boston and entered the printing education field to become one it its leaders, has left his post as head of the printing department at Timken Vocational High School, Canton, O.



Chester A. Lyle, who retired recently as head of the printing department at Timken Vocational High School, Canton, O., was active as an educator in graphic arts and printing for 30 years

Mr. Lyle had spent the last 25 years as a printing instructor in Canton, first at McKinley High School and then at the Timken school, where he was responsible for a $50,000 plant. Graduates of his high school, trade and vocational school, and university courses are working in many plants throughout the country.

In addition to his teaching activities, Mr. Lyle was well known as a contributor to educational and technical journals in this country and abroad. He is a charter member of the International Graphic Arts Education Association, and served as president of that group in 1940 and 1941. He is also a 25-year member of the International Typographical Union and a member of the American Institute of Graphic Arts. From 1934 until 1942, he served as national chairman for Printing Education Week.

First Woman President Chosen By Printing Industry of Tulsa

Ruth Burkhart Obermire, owner of the Burkhart Printing & Stationery Co., has been elected president of the Printing Industry of Tulsa after serving as the organization's treasurer for ten years. Mrs. Burkhart is believed to be the only woman currently heading a local printing trade association, and she has represented the Tulsa group on the board of directors of Printing Industry of America, Inc., for the past five years. Serving with her in official posts of the Tulsa association during the coming year will be George Waddington, Banknote Printing & Lithographing Co., vice-president, and Al MacLean, Central Printing Co., treasurer.



Ruth Obermire

Members elected to the board of directors include Jim Emery, Jr., Commercial Publishers; J. L. Cockrell, Sr., Mid-West Printing Co.; and Bill MacLean, Central Printing Co.

Packaging Forum Sets Discussion Of Newest Printing Developments

An all-day session devoted to the newest developments in the four principal methods of package printing will be one of the highlights of the 16th annual forum of the Packaging Institute, scheduled at Hotel Roosevelt, New York, Oct. 25-27.

The printing session, under the direction of F. W. Cray, general forum chairman and vice-president of the Printing Ink Division of Interchemical Corp., will review advances in letterpress, lithography, gravure, and flexography as these processes are applied to modern packaging problems. The printing seminar will be held Oct. 26, and on the following day two other discussion groups will deal with other problems in the printing field.



"the **LAWSON** *3-knife*
RAPID TRIMMER

increased our production **300%**
it now takes **7½** hours to do
what formerly took **30** hours".

Says Mr. H. W. LIMES, Production Manager
Wartburg Press, Colombus, Ohio.

We quote Mr. Limes — "I am writing this to inform you of my extreme satisfaction with your three-knife Rapid-trimmer. I don't know how we ever got along without it.

We have a weekly periodical with a circulation which varies between 99,000 and 100,000 copies. Prior to the installation of the three-knife trimmer we were using up to 30 hours of machine time to trim this periodical. Now we do it in 7½ machine hours. For further comparison, we trimmed some 30,000 booklets which were just above the minimum size of this machine, which required a complete changeover, in 3½ hours."



Size Range: 2" x 3⅛" to 11¾" x 16⅞".
Production: 10 to 25 piles per minute.
Will also trim books bound 2-up.

Ask for descriptive details also on Lawson 39" - 46" - 52" Cutters.

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HARRY W. BRINTNALL CO. **Los Angeles, San Francisco** A. E. HEINSOHN PRINTING MACHINERY **Denver** SEARS LIMITED **Toronto, Montreal, Winnipeg, Vancouver** SOUTHEASTERN PRINTERS SUPPLY CO. **Atlanta** WESTERN NEWSPAPER UNION **Tulsa, Little Rock, Okla. City, Shreveport** E. C. PALMER & CO. **Dallas, Houston, New Orleans**

Bruno A. Borck, Cleveland Linotype Manager, Dies

Bruno A. Borck, manager of the Mergenthaler Linotype Co. Cleveland agency, died July 20 in Dayton. He was 48. Born and educated in Chicago, Mr. Borck joined Mergenthaler Linotype's Chicago office in 1925. He was appointed Chicago service manager in 1936, and in 1949 he was named sales-service manager. He became manager of Mergenthaler's Cleveland agency in 1952, supervising the sales and service force in Ohio and portions of Michigan, Indiana, Kentucky, West Virginia, Pennsylvania, Maryland, and New York. Funeral services were held July 24 in Chicago.



Bruno A. Borck

New Carnegie Tech Scholarship Commemorates Work of Hec Mann

A grant from the Kable Foundation, Mount Morris, Ill., has provided a new scholarship for students entering the School of Printing Management at Carnegie Institute of Technology, Pittsburgh. Known as the Heathcote Mann Printing Scholarship, the award was established in honor of Heathcote (Hec) Mann and in recognition of his contributions to the graphic arts.

Hec Mann, who died April 10, was a long-time employee of the Kable Bros. Co. printing firm in Mount Morris, and he also headed his own design organization, Mann Graphic Arts. He was one of the founding members of the Typocrafters, a group of leaders in graphic arts design, and he also was one of the founders and an active member of the Rock River Valley Club of Printing House Craftsmen.

Carnegie Heathcote Mann scholarship will provide two awards of $350 or a single grant of $700 each year.

Choose New STA Officers

Members of the Society of Typographic Arts chose James M. Wells as their 1954-1955 president when the group met recently for its annual meeting. Mr. Wells is custodian of the Wing Foundation of Chicago's Newberry Library. Others on the new slate of officers, all from Chicago, are vice-presidents Susan Karstrom, art director of the DeKovic-Smith Design Organization, and Norman L. Cram of R. R. Donnelley & Sons Co. Secretary for the coming year will be Gene DeKovic of the DeKovic firm, and Gordon Martin of the Type Shop will serve as treasurer.



James M. Wells

Cronite Cup Award Highlights Stationery Makers Meeting

Award of the Cronite Cup for the best engraved letterhead of the year was one of the highlights of the 1954 convention of the Engraved Stationery Manufacturers Association, held July 17-22 in Chicago. The award went to Woodbury & Co., Inc., Worcester, Mass., which now holds two legs on the trophy and needs only one more win for permanent possession. Everett Waddey Co., Richmond, Va., was runner-up in this year's judging.

In their technical and business sessions, members attended three discussion clinics dealing with sales; shop practices and research; and costs, wages, and labor.

A new slate of officers to lead ESMA during 1954-1955 includes Hamilton M. Myers of Woodward & Lothrop, Washington, D.C., president; Harold D. Woodbury of Woodbury & Co., first vice-president; Harry L. Nussmeier of Nussmeier Engraving Co., Evansville, Ind., second vice-president; Arthur W. Fowler of Fowler-Reeg Co., Detroit, secretary; and Horace L. Richardson of Brewood, Washington, D.C., treasurer.

Two R. R. Donnelley Executives Exchange Management Positions

Two top executives of R. R. Donnelley & Sons Co., Chicago, exchanged positions in June. Winfred R. Isom, director of Donnelley's Chicago manufacturing division, is now resident manager of the company's plant at Crawfordsville, Ind., while John E. Grice, the former manager at Crawfordsville, has taken over Mr. Isom's title and duties in Chicago. Both men will continue as Donnelley vice-presidents.



John E. Grice Winfred R. Isom

Mr. Isom began with Donnelley as an apprentice in 1926 and moved up through the rotogravure department. He is a former director of the Gravure Research Association. Mr. Grice entered the company as a composing room timekeeper in 1935 and later was in the estimating and operating departments. He was made a vice-president in 1952 and currently is serving on the board of directors of the Book Manufacturers Institute.

Direct Mail Volume Increases

Estimated direct mail advertising volume for the first six months of this year was $651,518,103, an increase of 5.7 per cent over the 1953 first half, according to Direct Mail Advertising Association, Inc. The June volume of $100,500,882 was 1.64 per cent above the figure for the 1953 month.

Albert Guthrie to Head Canadian Harris-Seybold

Albert Guthrie has been elected vice-president and resident manager of Harris-Seybold (Canada), Ltd., succeeding Hedley Prout, who has retired after 42 years in the graphic arts industry. In taking over as operating head of the Canadian firm, which is a subsidiary of Harris-Seybold Co., Cleveland, Mr. Guthrie will be responsible for all activities of a large sales and service organization with headquarters in Toronto. Active in the graphic arts equipment industry for 28 years, Mr. Guthrie has spent his entire career with Harris-Seybold (Canada), Ltd., and its predecessor, the J. L. Morrison Co.



Albert Guthrie

Direct Mail Ad Association Sets Annual Convention in Boston

Two paper industry representatives will play leading roles during the Direct Mail Advertising Association's annual convention October 13-15 in the Hotel Statler, Boston. George Olmsted, Jr., president of S. D. Warren Co., has been named general chairman. Charles V. Morris of Henry Lindenmeyr & Sons Co., New York paper merchants, will serve as chairman of an all-day "circles of information" session on various direct mail topics.

Robert Fenton, Street and Smith Publications assistant circulation director, will lead an all-day "market place" event offering registrants an opportunity to discuss direct mail developments in their specific fields. There will be "how we did it" and "how you can do it" sessions, a copy clinic, a mail order meeting, and other features based on "More Profit and Prestige Through Creative Direct Mail Advertising," the convention theme. The opening luncheon speaker will be Al N. Seares, vice-president and New York manager of Remington Rand, Inc.



New president of Dayton Club of Printing House Craftsmen, Gordon Rohde (right), vice-president of Reynolds & Reynolds Co., accepts the gavel from retiring president Robert Carpenter of Carpenter Lithographing Co. after election in June

PIA President Addresses Carolinas Printing Group

Printing Industry of the Carolinas, Inc., staged a successful convention July 15-17 at Asheville, N.C., with more than 200 persons attending technical and business sessions and special social events. The keynote for the convention was set by James J. Rudisill, president of Printing Industry of America, Inc., in his address, "Reaching Your Objectives," and convention speakers generally explored future possibilities in the graphic arts.

J. Homer Winkler, technical advisor for Battelle Memorial Institute, offered a forecast of what printers could expect in the way of technical advances in coming years and emphasized the need for continuing basic research. Harold S. Hutchison, vice-president of the PIA Master Printers Section, took up the subject of human relations in a discussion of "The Individual Workman, His Needs and Rewards," and pointed out some of the advanced techniques available for bettering human relations. Other speakers dealt further with future problems in the field of human relations, as well as the need for more efficient sales efforts.

To lead their association during the coming year, members of Printing Industry of the Carolinas chose J. A. Miller of Miller Printing Co., Asheville. George A. Moore, Jr., of Commercial Printing Co., Raleigh, was named vice-president, and W. Carey Dowd III of the Dowd Press, Charlotte, was chosen secretary-treasurer. Eugene H. Salmon continues as executive secretary.

Jones Building New Plant

Jones Graphic Products Co., with headquarters in Albuquerque, N. M., recently began construction of a new plant in Toledo, Ohio, for the production of engraving and lithographic chemicals. The new plant, covering 6,000 square feet, will be managed by Norman C. Bridwell.

Elect New Gilbert President

At a meeting of Gilbert Paper Co. directors at Menasha, Wisconsin, recently, T. M. Gilbert was elected president of the company to succeed George M. Gilbert, who is retiring. T. M. Gilbert joined the company in 1923 as secretary. He was subsequently named a director and treasurer, and he became vice-president in 1947. George M. Gilbert, who served as president since 1951, completed 40 years of association with the company last August. He will continue as a director.



T. M. Gilbert



G. M. Gilbert



F. A. Blaha (right) of the National Printing Ink Corp. is first winner of golf trophy established by Weldon R. Coate (left), president of Chicago Printing Ink Makers Association, for the group's annual tournament; over 70 members competed

ATF Announces Manager Changes

Three changes in regional offices have been announced by American Type Founders. Louis A. Croplis, formerly Cincinnati regional manager, has been appointed manager of the New York region, replacing Frank Shober, who is retiring after 18 years in the post. The Cincinnati managership held by Mr. Croplis has been



Louis A. Croplis



E. B. Hundley

assigned to Edwin B. Hundley, who formerly was a salesman and regional manager for ATF in Atlanta, Ga. New chief of the Atlanta region is Arthur R. Bink, who has held supervisory positions in ATF's general office for more than 20 years.

Open Graphic Arts Import Firm

Formation of a new firm — Consolidated International Equipment & Supply Co.—to sell and service European graphic arts equipment was announced recently by Benjamin Sugarman, president of Consolidated Photoengravers & Lithographers Equipment Co. The new company is operating from offices at 1112 N. Homan Ave., Chicago 51. A four-story plant in Chicago, leased by the firm, will contain exhibit, training, and service facilities.

Milwaukee Executives Choose Heim

The new president of the Graphic Arts Young Executives Association of Milwaukee is Kenneth Heim of Milprint, Inc., who was chosen at the group's annual meeting. Other new officers are Sam Purse of Krus Co., vice-president; and Joseph Olejnik of Western States Envelope Co., secretary-treasurer.

Ink Makers Name Secretary

The appointment of Stuart C. Edmonds, Jr., as executive secretary of the Chicago Printing Ink Manufacturers Association has been announced by Weldon R. Coate, the association president. Mr. Edmonds replaces Daniel P. Novak, who has joined Kalmus Associates, silk screen printing specialists, as general sales manager. A Navy veteran and a graduate of Harvard College, Mr. Edmonds formerly was with the Boston office of Standard & Poor's Corp. and the Chase National Bank. He later joined the sales development program of the *New York Daily News*, and more recently he was assistant to the secretary of the National Association of Printing Ink Makers.



S. C. Edmonds, Jr.

Arguments Against Private Plant Presented in Book by Printer

"The Private Printing Plant?" a booklet that brought much favorable comment from printers throughout the country when it first appeared, has just been released in a new edition by its publisher, R. J. Hooper of Hooper Printing & Lithograph Co., 246 First St., San Francisco 5. The booklet, intended primarily for operators and prospective operators of private printing plants, presents some well-defined reasons why the private plant often proves uneconomical.

In the introduction, Mr. Hooper says, "Probably not more than one business firm in a thousand would ever think of 'going into the printing business' except for the fact that some of the manufacturers of printing presses and offset duplicators have in recent years made a determined effort to sell equipment direct to the buyers and users of printing.

"In some cases, a firm should perhaps have its own printing facilities. In others, it would be a wasteful expense and a cause of unnecessary trouble, with no prospect whatever of 'Saving 25% to 75% of Your Printing Bills,' as is frequently suggested in advertising."

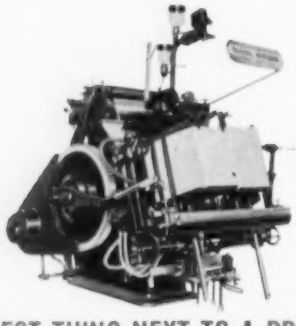
The booklet includes a comprehensive discussion of operating costs for a small private plant, and the author emphasizes the need for a realistic appraisal of such costs—an appraisal that often results in a decision against the operation of a private plant.

Typogs Join Graphic Arts Group

To aid in promoting the interests of member companies and the industry as a whole, the Chicago Typographers Association recently announced its affiliation with the Graphic Arts Association of Illinois, Inc. Arthur W. Brooks, director of technical and educational activities for the graphic arts group, has been appointed secretary of the C.T.A., and both groups will operate from the Graphic Arts Association offices.

DESIGNED FOR PROFIT!

- Ball-bearing form rollers
- 5,000 per hour maximum speed
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- Built-in roller washing
- Automatic press stop
- Dual Valve Air Pump
- Central "one-shot" lubrication
- Cylinder ink distribution
- Automatic fountain trip
- Aero-dynamic controlled sheet delivery
- Collapsible ink fountain
- Handy form roller scale adjustment
- Adjustable roller tracks
- Improved and extended air filtering
- Wide-scope lubrication system
- Built-in spray gun
- Toggle lever drive
- Wide range feed control adjustment
- Fountain key tension band
- 40 Tons impressional strength
- Flick-o-wrist impression control
- Streamlined flywheel and motor guard
- Permanent hairline register gauges
- Improved type frisket finger
- Automatic sheet jogger
- One-stroke-per-impression pump
- Added roller and ball bearings
- Automatic overload safety
- Rotary feed and delivery system
- 13" flat feed and delivery magazines
- Save-a-step press stops
- Positive wide-range speed control
- Disconnecting form rollers



THE BEST THING NEXT TO A PRINTER!

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"FUTURE FEATURES" will feature <u>your</u> printing future

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Columbus 15, Ohio; Chicago 16, Ill.; Atlanta 5, Ga.; Kansas City 6, Mo.; Minneapolis 15, Minn.; Denver 2, Colo.; Salt Lake City, Utah; San Francisco 3, Calif.; Seattle, Wash.; Portland, Ore.

Accurate Materials For Premakeready

(Concluded from page 45)

maintaining matrix fonts in good condition. The frequency of use of the various characters causes some mats to wear faster than others. Consequently, where a worn or damaged font of mats is being used there will be high and low characters in the same line. Correcting this kind of defect by makeready is extremely costly and results in poor printing quality as well as fast wear on the forms.

Both the press and the packing must be in perfect condition for test proofing. The packing should be hard and checked for correct thickness with the ratchet micrometer each time it is changed. A standard should be established so that all testing is done under identical conditions. A .918-inch test block should also be used to check the impression before proceeding with the test.

The packing should be adjusted to give a light kiss impression on the first pull. Then add a .001-inch tissue for the second pull. By studying these proofs side by side, the high and low characters can easily be detected so that the defective mats may be culled for replacement.

Metal blanking material and furniture must also be kept free from bottled defects and warps. All material from outside sources should be carefully inspected and rejected if not up to standard. Above all, a routine must be established which will maintain a constant check so that defective material does not get into the forms.

Remember, our objective is to supply the pressroom with accurate, ready-to-print forms. Those forms must lie perfectly level and rigid at a fixed height on the bed of the press.

Last but not least of the material which requires special attention to accuracy are the mounted plates.

The great offender in this case is wood. Every idea or attempt to provide premakeready has, so far, been defeated by wood. We inherited wood from an era of slow-running, hand-fed presses. The advent of high-speed automatic presses has changed the mechanical requirements of ink-to-paper transfer. Wood will not do the job. It is elastic and compressible and extremely sensitive to humidity changes. To gain the potential production capacity of modern equipment, we must go all the way in attaining the necessary rigidity and accuracy in our forms. That means proper plate mounting, which will be discussed in the next article.

Reds Make Plastic Type

Plastic types are now being manufactured in a Moscow typesetting plant, according to a report in London's *Printing World*. The Russians claim many advantages: the weight of the type is one-tenth that of metal type; metals are saved during production so that costs amount to only one-seventh or one-eighth of total production costs of metal type. The plastic type is said to last for 150,000 impressions, whereas present Russian metal type will stand only about 40,000 impressions before the letters become deformed and must be replaced.

The whole range of plastic type, from the smallest letters to large headlines, can be produced on the usual typesetting machines which have been only slightly modified in individual parts. Experiments are now in progress for the mass production of plastic type, and also for the use of plastic matrices on typesetting machines.

Under-Pricing by "Guesstimating"

Under-pricing by "guesstimating" due to lack of pertinent information is just as ruinous to profits as is deliberate price-cutting, and calls for prompt remedial action through:

1. Immediate installation of a complete cost system;
2. Use of accurate production records for all phases of operation;
3. Refusal to make estimates in the customer's office or from incomplete or unsettled specifications.

We take great PAINS to put an END to YOURS

GET DEPENDABLE ACCURACY

in matrices, plates and printing results



The headaches of trial-and-error plate-making are gone for good in plants that standardize on top quality matrix and plate materials. Econo has long led the industry in supplying materials and methods for the most uniformly accurate results. It's a product of nearly a quarter century of painstaking research and experience. Surest way to dependable accuracy for your platemaker is to standardize on Econo Plastiply matrix materials and Econo plate compounds. Ask to be put on an Econo field engineer's route list.

ECONO *Products, Inc.*

MATERIALS and METHODS for BETTER PRINTING FROM MOLDED RUBBER PLATES

132 Humboldt Street, Rochester 10, New York

IMPULSE

Why does a man go duck hunting? It takes a powerful impulse to rise in the raw, cold darkness of early morning and struggle into boots and gunning clothes. Yet thousands of hunters make their way on frosty mornings to woods and waters with unbounded enthusiasm. Waiting in blinds or setting decoys, duck hunters along America's flyways can tell you to a man that their sport is worth all the effort.

By appealing to the basic needs and impulses of people, printed advertising is a moving force in the production and use of goods. The duck hunter, for example, is interested in a sales message dealing with duck hunting goods. This message provides him with a motive to purchase when it appeals to his imagination and judgment at the same time. Printed salesmanship stimulates the vision as well as the reason of the prospective buyer of goods or services.

The pictorial appeal of advertising is augmented when fine papers kindle visual interest. Westvaco fine papers are produced by skilled craftsmen to create outstanding reproductions in every technique of printing. Printers and advertisers can select a quality paper from the Westvaco line with complete confidence in its ability to meet specific requirements.

In Westvaco Inspirations for Printers Number 197, you'll find how pictorial power creates the impulse to buy goods. This free publication features a collection of top-flight advertising illustrations, plus practical tips for using fine papers. You can obtain your copy by writing or phoning to your nearest Westvaco distributor or to any of the Company addresses you will find listed on this page.

Cover Artist

John Whorf was born in Boston in the year 1903. He studied at the Boston Museum of Fine Arts and later in Paris. Not until he visited Spain did Whorf take up water colors, the medium for which he has become most famous. At one time John Singer Sargent was his patron and teacher. In 1938 Harvard University conferred on him the degree of Master of Arts. His paintings are in permanent collections of the leading museums of this country.



230 Park Avenue, New York 17
35 East Wacker Drive, Chicago 1
503 Market Street, San Francisco 5

WEST VIRGINIA PULP AND PAPER COMPANY



WIND AT SUNRISE, BY JOHN WHORF, FROM THE MILCH GALLERIES

WESTVACO INSPIRATIONS FOR PRINTERS

197

Craftsmen Hold 35th Convention in Philadelphia

(Concluded from page 51)

Job," with G. W. Bassett, sales research manager of the Miehle Printing Press & Manufacturing Co., Chicago, as chairman. Panel speakers included Arthur W. Brooks, Graphic Arts Association of Illinois; Richard Gardner, Jahn & Ollier Engraving Co., Chicago; Estel Reed, Davidson Corp., St. Joseph, Mich.; Norman Rowe, Ideal Roller & Manufacturing Co., New York; Harry Ziegler, S. D. Warren Co., Philadelphia, and Edward Wade, Bensing Bros. & Deeney, Philadelphia.

Club management was the main theme for the dinner Tuesday night. A. R. Tommasini, third vice-president, presided. Talks were presented by Lee Augustine, International representative-at-large, on "Club Management Clinics"; by Floyd C. Larson, last year's Chicago Club president, on "The Role of Local Club Officers," and by Sol Malkoff, chairman of the Public Relations Commission, on the topic, "How Effective Is Your Club's Publicity?"

The Club Bulletin Contest Awards were presented by Otto M. Reinhardt, publicity chairman of the Philadelphia Club. In Group B (clubs with more than 110 members), Harold E. Sanger, last year's editor of the *Chicago Craftsman*, took the largest gold cup, while the *East Bay Work-up*, with Tam Gibbs as editor, was second, and the *Cape Town Printocraft*, with E. J. Shepherd as editor, was third.

In Group A (clubs with fewer than 110 members), the *Santa Monica Bay Odds & Ems*, Glenn A. Spencer, editor, took first; *Utica District On the Beam*, Robert D. Kuehnling, editor, second place; *San Antonio Alamocrafter*, Douglas Clemens, editor, third.

Awards in three categories of the Membership Contest were presented by George Wise, chairman of the International Membership Commission. In the small clubs' category (1 to 100 members), the Rocky Mountain Club took first; the Pittsburgh Club 101-200 members category) won first in that division, and the San Francisco Club won first in the 201-and-up members category.

The Baltimore Club ran off with first place award in the *Share Your Knowledge Review* Cover Contest, the Philadelphia Club took second, and the Chicago Club won third place. Covers for the International's official publication were designed and produced by various clubs during the year.

A business session, a talk and a clinic were on the Tuesday morning program. Before going to Atlantic City for an afternoon and evening of fun, delegates heard G. Stuart Braznell, St. Louis, speak on "The New RCA Color Scanner." Gordon J. Holmquist, International past president, presided over the screen process clinic, arrangements for which had been made by Jack Simmons, president of the Chromart Company, Philadelphia. A two-hour caucus of the nominating committee was held at 11 p.m. to close the Tuesday activities.

A business session, at which various committee reports were presented, occupied the delegates Wednesday morning. Officers were nominated and elected at that time. The International Printers' Supply Salesmen's Guild held its annual meeting and luncheon Wednesday noon.

Again on Wednesday afternoon, two concurrent clinics were on the agenda. The offset and dry offset clinic, with Thomas P. Mahoney presiding, and Kenneth R. Burchard, assistant dean of the School of Printing Management, Carnegie Institute of Technology, Pittsburgh, as moderator, heard six speakers on various phases of the subject as follows: Walter A. Kaiser, Edward Stern & Company, Philadelphia; Jos. W. Mazzaferri, Colorcraft Lithoplate Co., Philadelphia; H. E. Swayze, Dow Chemical Co., Midland, Mich., whose paper was read by a Dow representative; Daniel J. Gallagher, Crescent Ink & Color Co., Philadelphia; A. D. Kirkpatrick, Rapid Roller Co., Chicago, and Samuel F. Chernoble, Comet Press, Inc., New York.

CONVENTIONS
WHAT - WHERE - WHEN

SEPTEMBER

PIA Professional Conference for Financial Executives, Hotel Biltmore, New York, Sept. 13-14.

Fall Specialty Show, Advertising Specialties National Assn., Palmer House, Chicago, Sept. 18-21.

National Assn. Photolithographers, annual convention, Hotel Statler, New York, Sept. 22-25.

International Typographic Composition Assn., annual convention, Hotel La Salle, Chicago, Sept. 23-25.

Business Forms Institute, fall meeting, the Greenbrier, White Sulphur Springs, W. Va., Sept. 27-29.

National Industrial Packaging & Materials Handling Exposition, Coliseum, Chicago, Sept. 28-30.

OCTOBER

Mail Advertising Service Assn. International, annual convention, Hotel Statler, Boston, Oct. 8-12.

American Photoengravers Assn., annual convention, Hotel Jefferson, St. Louis, Oct. 11-13.

Direct Mail Advertising Assn., annual convention, Hotel Statler, Boston, Oct. 13-15.

16th New England Newspaper Mechanical Conference, Hotel Statler, Boston, Oct. 16-17.

Book Manufacturers Institute, annual convention, Hotel Hershey, Hershey, Pa., Oct. 18-20.

42nd National Safety Congress & Exhibition, Conrad Hilton Hotel, Chicago, Oct. 18-22.

Audit Bureau of Circulations, annual meeting, Drake Hotel, Chicago, Oct. 21-22.

Packaging Institute, annual forum, Roosevelt Hotel, New York, Oct. 25-27.

Advertising Typographers Assn. of America, annual meeting, Sans Souci Hotel, Miami Beach, Oct. 28-30.

International Assn. of Electrotypers and Stereotypers, annual meeting, the Greenbrier, White Sulphur Springs, W. Va., Oct. 28-Nov. 1.

Screen Process Printing Assn., annual convention, Hotel Jefferson, St. Louis, Oct. 30-Nov. 2.

NOVEMBER

Graphic Arts Trade Assn. Executives, annual convention, Detroit, Nov. 11-12.

Printing Industry of America, annual convention, Hotel Statler, Detroit, Nov. 15-19.

National Printing Equipment Assn., annual meeting, Hotel Statler, Detroit, Nov. 16-17.

Flexography as "the most flexible of all printing methods" was the subject of a clinic with Advisory Council Chairman Gradie Oakes presiding. Heading the panel speakers was F. Henry Wittel, production, research and development director for Package Products Co., Inc., Charlotte, N.C. Serving with him were Robert Zuckerman, Kidder Press Co., New York; Waldo Bass, vice-president, West Essex Printing Plates, Inc., Caldwell, N.J.; and Douglas E. Tuttle, Interchemical Corp., Printing Ink Division, New York.

The annual banquet and dinner dance concluded convention activities on Wednesday evening.

Lee Augustine New Head of Supply Salesmen's Guild

Lee Augustine, vice-president of Printing Machinery Co., Cincinnati, was elected president of International Printers' Supply Salesmen's Guild at its annual meeting in Philadelphia during the convention of the International Association of Printing House Craftsmen.

Mr. Augustine, long active in Guild and other industry affairs, was 1953-54 International Guild first vice-president. In the top office, he succeeded Norman L. Rowe, Ideal Roller & Mfg. Co., New York City.

New first vice-president is Howard Colehauer of Philadelphia. Perry R. Long of Los Angeles continues as second vice-president. Damon (Bud) Moore of Dallas, Tex., former treasurer, was named secretary, succeeding Myron Lewis of Chicago. Louis A. Croplis, recently named New York regional manager for American Type Founders, was elected Guild treasurer.

Mr. Augustine presided at a luncheon Aug. 11 attended by a large number of Guildsmen and Craftsmen. He has served as representative-at-large for the International PHC and was the first president of Cincinnati Printers' Supply Salesmen's Guild. In 1951 he was named the outstanding craftsman of the International's Fifth District. He is active in developing the Graphic Arts Memorial Foundation in Cincinnati as a graphic arts education project.

Set Plans for Printing Exhibition Next Year at London's Olympia

Olympia exhibition center in London, England, has been selected as the site of the tenth International Printing, Machinery and Allied Trades Exhibition to be held July 5-16, 1955. Preliminary plans for the exhibition are already well under way. According to its sponsors, the show —known as IPEX—will be the greatest exhibition of printing machinery and allied products ever held in the British Commonwealth of Nations.

All of Olympia's 430,000 square feet of floor space will be utilized for the event, and applications for most of the exhibit space have already been received.

NEW LITERATURE

Those interested in literature described are asked to write directly to company listed in the item

ATF Type Specimen Sections

The first three in a series of specimen sections sampling all ATF type faces have been issued by American Type Founders, 200 Elmora Ave., Elizabeth, N.J. Covering plain display gothics, script and semi-script faces, and the Spartan family, the three booklets are furnished in a folder for convenient filing.

How to Get More Business

Finding and getting more businesses to come into your community is the subject of a new pamphlet useful to individuals or to civic groups, not to mention printers who are interested in increasing their business-getting potential. You can get it by writing the United States Chamber of Commerce, Washington 6, D.C., and asking for "Finding Prospects for Community Industrial Development." The price is 50 cents.

Productive Maintenance Hints

"Five Steps to Productive Maintenance," a new bulletin offered by the General Electric Co., Schenectady 5, N.Y., provides detailed information on organizing an effective electrical maintenance program. Planning steps outlined in the bulletin, No. GEA-6087, include gathering equipment data; determining the extent of routine maintenance; establishing a routine operating control system; evaluation for critical maintenance; and establishing a critical maintenance program.

Employee Training Booklet

An employee training booklet that has proved successful in its own operations is being offered by Gaw-O'Hara Envelope Co., 500 N. Sacramento Blvd., Chicago 12, for its suggestion value to training executives in other graphic arts plants. Entitled "Getting Acquainted with Gaw-O'Hara," the booklet is designed to familiarize new employees with all plant operations as well as employee benefits and working rules. A step-by-step explanation of envelope manufacture in the Gaw-O'Hara plant is featured in the 40-page booklet.



Another in "Highlights of Sport" series of Atlantic Bond features great moments in prize ring

Industrial Truck Performance

A method of predetermining the times necessary for fork lift trucks to perform specific operations is provided in a "Work Kit" published by the Yale & Towne Mfg. Co., Philadelphia 15, Pa. Developed in a joint project conducted by the Wharton School of the University of Pennsylvania and Yale & Towne, the study can assist in determining the efficiency of fork lift trucks now in use as well as in planning for future needs.

Vandercook Plant Visit

"Story of a Visit to the New Vandercook Plant," an article that first appeared in the June, 1954, issue of *Photoengravers Bulletin*, has been reprinted as an eight-page booklet by Vandercook & Sons, Inc., 3601 W. Touhy Ave., Chicago 45.

Planning Broadside Production

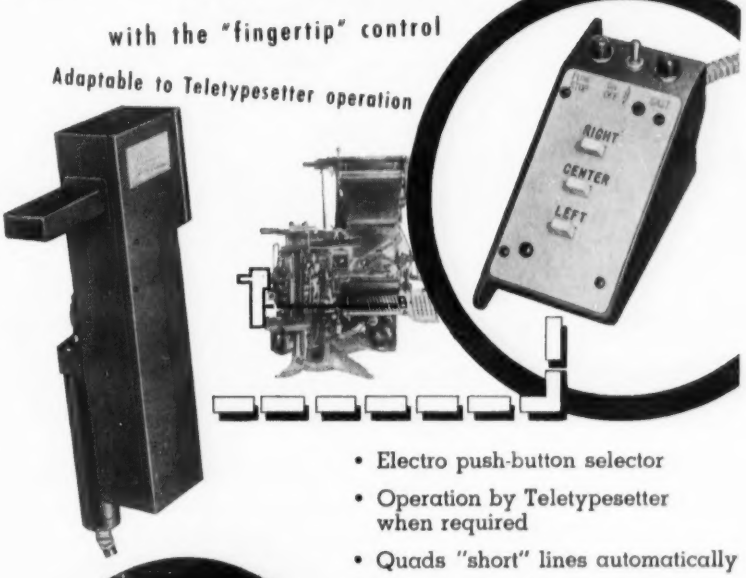
Another in its series of educational publications, "Planning the Production of Folders and Broadsides," has been issued by Howard Smith Paper Mills, Ltd., 407 McGill St., Montreal 1, Quebec. Beginning with 20 suggestions for using folders or broadsides, the discussion proceeds

now... the new Star

Selecto-Matic Quadder

with the "fingertip" control

Adaptable to Teletypesetter operation



- Electro push-button selector
- Operation by Teletypesetter when required
- Quads "short" lines automatically
- Single setting for odd measures
- Time proven hydraulic actuation
- Fool-proof mechanical simplicity
- Electro-pump stop safety
- Synchronizes with Mohr saw
- For Linotypes and Intertypes...

Write for full details today



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BRANCH: 1327 BROADWAY, KANSAS CITY, MO.
AGENCIES: CHICAGO • MINNEAPOLIS
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LINOTYPE PARTS *Company, inc.*

SOUTH HACKENSACK, N. J.

through selection of stock, planning illustrations and layout, choosing colors and printing method, and the mechanics of mailing.

Electric Motor Control

Bulletin K-2076 describing and illustrating the Reliance VSR—a newly developed electronic regulator for speed, voltage, and current control for industrial electric motor drives—has recently been issued by the Reliance Electric and Engineering Co., 1088 Ivanhoe Road, Cleveland 10. Featured in the bulletin are Reliance's new Sealpak units — complete, individual electronic circuits in a compact, sealed package offering protection against dirt, atmospheric corrosion, vibration, and shock.

Industrial Training Programs

Outlines of typical correspondence courses now being used by more than 4,500 companies are included in a 24-page booklet, "The Training Job and How to Meet It," published by the Coöperative Training Division, International Correspondence Schools, Scranton 9, Pa. The illustrated booklet traces the correspondence approach to industrial training and outlines the various ways in which correspondence education can be adapted to meet training problems on either an individual or group basis.



Pound costs down . . . keep production up

— use Blatchford

When you use Blatchford Metal, good slugs, type and plates come naturally.

You get uniform, low-dross melting. You get smooth performance in the casting cycle. You get solid slugs, type and plates.

When you put Blatchford Metal in your machines, you keep operating costs down and production rates up . . . all along the line. Casting operations move fast and smoothly. On the presses, type and plates print clean and true . . . stand up under long runs.

So if you're aiming at lower costs, standardize on Blatchford Metal.

Cash in on these Blatchford Extras

Complete laboratory facilities: Get a prompt, accurate, free analysis of your metal stock. Send a typical sample — slugs, shavings, type or plates — to our nearest office.

National network of service centers: When you're stumped by some metal problem . . . when you need new metal fast . . . when you have dross for pickup, get in touch with the nearest Blatchford office — they're all over the map!

Free help for printers and publishers: For informative literature on type metal and its use . . . for a chart to help put more efficiency in your re-melt operations . . . for a gauge that measures type, slugs and brass mats, write the nearest Blatchford Office.

Observing Blatchford's 100 YEARS 100th Anniversary
A Century of metal-making experience in every pound a plus you get only in Blatchford

Blatchford® *is the* NATIONAL *name for* DEPENDABLE METAL

BLATCHFORD DIVISION — NATIONAL LEAD COMPANY — *Atlanta, Baltimore, Chicago, Cincinnati, Cleveland, Dallas, Philadelphia, Pittsburgh, St. Louis; New York: E. W. Blatchford Co.; New England: National Lead Co. of Mass., Boston; Pacific Coast: Morris P. Kirk & Son, Inc., Los Angeles, Emeryville (Calif.), Portland, Seattle, Phoenix, Salt Lake City; Canada: Canada Metal Co., Ltd., Toronto, Montreal, Winnipeg, Vancouver.*

Printing Plastic Material

Printing and decorating processes for Vuepak, a cellulose acetate packaging material, are discussed in a booklet available from the Plastics Division, Monsanto Chemical Co., Springfield, Mass. Correct printing techniques — including silk screen, letterpress, flexographic, and lithographic processes—are described, and the booklet also covers such fabricating procedures as cutting, folding, creasing, and sealing.

Plant Truck Maintenance

"Preventive Maintenance for Industrial Trucks," an article by John A. Draxler of the Elwell-Parker Electric Co. now available in reprint form, details the requirements of a proper preventive maintenance program for fork lift vehicles and other industrial trucks. The importance of correct lubrication and the principal causes of equipment failure are explained, and the booklet also contains several maintenance forms used by Elwell-Parker which may be copied for the reader's use. Reprints may be obtained by writing the company at 4205 St. Clair Ave., Cleveland 3, Ohio.



Booklet gives history and rules of card games

Favorite Card Games

The most recent in the series of annual "Since 1852" booklets issued by the Sorg Paper Co., Middletown, O., is "America's Favorite Card Games." The booklet contains brief descriptions of some of the most popular games, as well as historical background.

Safety for Small Plants

Intended specifically for small firms with relatively few employees and no special safety staff, a new safety booklet, "Plus Costs," sets down seven easy steps for eliminating accidents and suggests sources of help in maintaining a safety program. The booklet, published by the Small Business Program, National Safety Council, 425 N. Michigan Ave., Chicago 11, explains in nontechnical terms how common-sense principles make for a good safety program and at the same time increase production.

Fork Truck Features

The Baker-Raulang Co., 1250 W. 80th St., Cleveland 2, has produced a four-color, spiral-bound book with special "see-through" illustrations pointing out the features of the Baker FT-40, a 4,000-pound capacity electric fork lift truck.

DO YOU KNOW THAT...

FREDERICK P. APPLETON, vice-president and a director of Miller & Wright Paper Co., a division of the Alling & Cory Co., has retired after serving the division for nearly 50 years.

GENERAL PRINTING INK CO. of Canada has been named by Vulcan Rubber Products, Inc., as Canadian representative and sole selling agent for Vulcan offset blankets.

STAR COLOR PRESS, INC., Wilmington, Del., has signed a contract with the Army Times Publishing Co. to produce regular and special editions of three armed forces newspapers owned by the company. Production of more than a quarter-million copies a week will be handled with equipment formerly used to print the recently discontinued *Wilmington Sunday Star*.

A. L. SPITLER, formerly in advertising and sales work with Universal Match Co. and Fairbanks, Morse & Co., has been named a representative of Cavanagh Printing Co., St. Louis.

EDGAR B. HEIMER, formerly president of Progressive Printing Co. and past-president of Graphic Arts Association, Washington, D.C., has joined United Publishing Co. in that city as the assistant to vice-president Walter Collier.

FREDERICK PARKS has been appointed southeastern sales representative for the Brown-Bridge Mills, Inc., gummed paper firm. Mr. Parks will cover Tennessee and the southern seaboard states from headquarters in Charlotte, N.C.



Frederick Parks



George Boyne

GEORGE BOYNE has been appointed sales representative for Ideal Roller & Mfg. Co. in the Detroit area.

HAROLD H. HELM, president of the Chemical Bank & Trust Co., New York, and SIDNEY J. WEINBERG, a partner in the firm of Goldman, Sachs & Co., have been elected to the board of directors of Champion Paper & Fibre Co.

GEORGE INDUSTRIAL EQUIPMENT CO., New York, has been appointed sole distributor in the Greater New York area for the line of fork lift trucks and other materials handling equipment made by Clark Equipment Co.

EDWARD P. TRACHT is the new sales manager of the graphic arts division of Fairchild Camera & Instrument Corp.



Edmund Fountaine

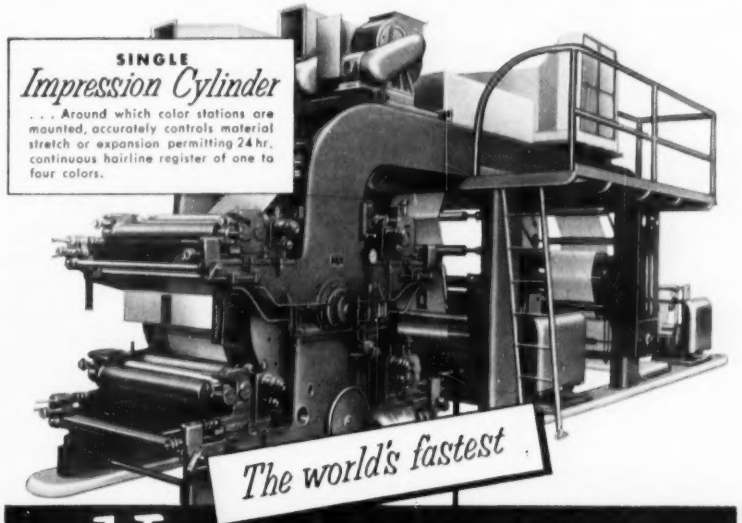


Robert E. Keyser



William J. Dooner

EDMUND FOUNTAINE, ROBERT E. KEYSER, and WILLIAM J. DOONER have joined the sales staff of Sun Supply Corp. to handle the company's lithographic supplies in the New York metropolitan area. Mr. Fountaine and Mr. Keyser formerly



The world's fastest

New CONSTANT REGISTER FLEXOGRAPHIC PRESS

Prints one to four colors in accurate register on all types of flexible, S-T-R-E-T-C-H-Y materials

World's most increasingly popular press for high speed, hairline register printing on all types of paper and packaging materials — especially where stretch is prevalent. Construction embodies single impression cylinder around which is mounted one to six colors. In operation, web locks around cylinder making it practically impossible to print out of register. Automatically controlled electric drives on unwind, infeed and out-feed units maintain constant web tension. Rewinder features flying splice for roll changes without stoppage. Other features include splash-proof fountains, hydraulic throw-outs, continuous operating ink units and a sheet threading device. Over-head structure houses hot air drying oven, gas jet dryer and cooling rolls. Between color dryers also available. Standard press up to six colors built in any width from 20" to 50" with print repeats from 12" to 36". Choice of 36, 60 or 83" diameter impression cylinder. Larger presses on special order.

Check these special features

- ✓ High speed printing up to 6 colors
- ✓ 36, 60 or 83-inch single tympan
- ✓ Constant, one setting color register
- ✓ Automatic tension web controls
- ✓ Low range surface drying
- ✓ Continuous operating splash-proof ink fountains
- ✓ Automatic color throw-outs
- ✓ Prints 20" to 50", repeats up to 36"
- ✓ Continuous smooth drive operation
- ✓ Heavy duty arc-type frame
- ✓ Over-head lead for easy accessibility, better drying and handling
- ✓ Flying splice rewinder for continuous operation

HUDSON-SHARP
MACHINE CO · GREEN BAY · WIS
Manufacturers of
Printers, Embossers, Folders, Interfolders, Waxers, Laminators, Wrapping Machines, Core Winders, Packaging Presses, Creapers, and Napkins, Toilet Tissue and Paper Towel Units.

Write for new general line catalog.

New York office—55 West 42nd Street



You Can Easily Stitch

An Average of up to 2500 Books Per Hour with the

Rosback® AUTO-STITCHER

Auto-Stitcher Features

- **Basic machine has two stitching heads and slide stacker delivery.**
- ***Seven accessory attachments,* including continuous belt delivery, are available to meet the requirements of printing plant or bindery of any size.**
- ***Low in price*—less than half that of any gang stitcher.**
- ***Cuts Costs*—as much as 50% or more when compared to hand stitching.**
- ***Handles short runs at low cost*—saves tying up expensive gang stitcher equipment.**

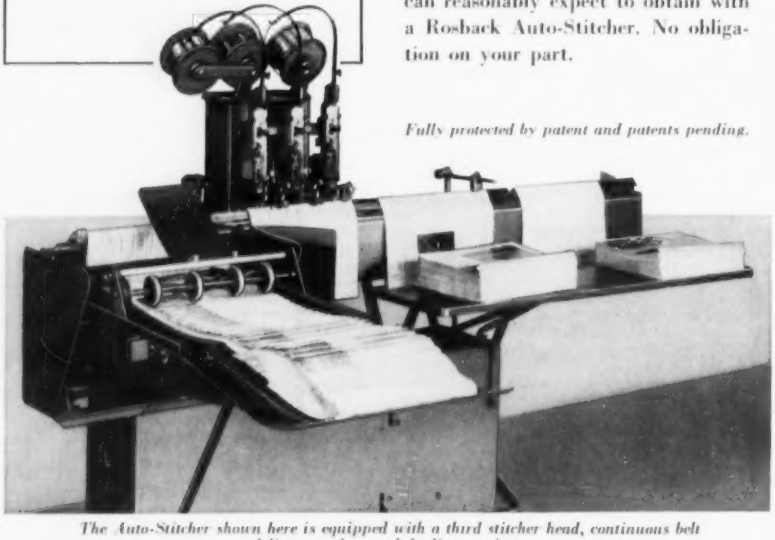
The experience of hundreds of owners of Rosback Auto-Stitchers proves *you* can get *your* stitching costs down to rock bottom.

These owners report an average daily production of stitched books at a rate up to 2500 an hour.

Furthermore, time and labor cost savings (as compared to hand-stitching) can reach as high as $2.00 per thousand books. Many users tell us such cost savings have completely paid for their Auto-Stitchers in a very few months. A Rosback Auto-Stitcher can be your most profitable investment.

Ask us to prove the value of the Auto-Stitcher on your work. Send us samples of your average stitching jobs. We'll gladly give you careful, conservative estimates of the production you can reasonably expect to obtain with a Rosback Auto-Stitcher. No obligation on your part.

Fully protected by patent and patents pending.



The Auto-Stitcher shown here is equipped with a third stitcher head, continuous belt delivery and second feeding station.

F. P. ROSBACK COMPANY • Benton Harbor, Mich.

WORLD'S LARGEST MANUFACTURERS OF PERFORATORS, GANG STITCHERS AND PAPER PUNCHING MACHINES

were with Harris-Seybold Co., and Mr. Dooner came to Sun Supply from Kerr Business Machinery Co.

LESTER BEALL'S catalog for the LNA Third Lithographic Awards Competition won a merit award at the 33rd annual National Exhibition of Advertising and Editorial Art sponsored by the Art Directors Club of New York.

ROBERT DRONEY is filling the newly created position of assistant district manager in the New York office of the Industrial Sales Division of the Dobeckmun Co., Cleveland, converter and printer of plastic films and foils.

CHARLES P. HOPLEY has been appointed supervisor of the Denver, Los Angeles, and Spokane printing plants of the Todd Co., maker of protected checks.

ROLAND J. LACHAPELLE, New England manager for the E. P. Lawson Co., was recently appointed a vice-president of the company. Mr. Lachapelle is also serving as First District Representative of the International Craftsmen.



Roland Lachapelle



John T. Porter

JOHN T. PORTER, manager of the American Type Founders Educational Services Department, was one of 28 judges who awarded $45,000 in prizes to top junior and senior high school craftsmen in the recent Industrial Arts Awards Competition which was sponsored by Ford Motor Co.

WILLIAM J. MURPHY, formerly secretary of R. Hoe & Co., is now vice-president and general manager of three companies that he has served as director and general counsel: Nassau Photo-Engraving Co., Mineola, N.Y.; Eastern Graphic Arts Supply Co., New York City; and Empire Laboratories, Closter, N.J.

A. LINCOLN BRISK, formerly vice-president in charge of sales for Steinberg Press, Brooklyn, N.Y., is now president of the firm. HARRY STEINBERG, one of the company's founders in 1897 and its president since 1907, has been elected chairman of the board.

JULIUS BAJAN, former president of the recently dissolved Modernage Typographers, is now vice-president of Howard O. Bullard, Inc., New York City composition house.

IVAN CHERMAYEFF has been named the first recipient of the Mohawk Paper Mills $1,500 fellowship for work in the graphic arts at Yale University. He formerly studied at Harvard and at the Institute of Design at Illinois Institute of Technology.

DOUGLAS BOGART, who was associated with the Federation for Railway Progress, is now vice-president of Lathrop Vandewater Paper Co., New York.

ROBERT A. HANKS and HARRY GORMAN have established Scientific Color Corp., New York City, to produce offset and letterpress color plates. Mr. Hanks was formerly with York Litho Co., and Mr. Gorman operated a direct mail promotion business.

JOHN P. SAWYER has been appointed assistant sales manager of the Fine Paper and Bleached Board Division of International Paper Co. Mr. Sawyer will continue to direct publication sales to magazines.



John P. Sawyer



Emil G. Stanley

EMIL G. STANLEY, a former staff member of THE INLAND PRINTER, has formed his own company, Transportation Supply Publishing Corp., in Chicago to publish *Transportation Supply News*, which he founded in 1945 as a subsidiary of the Traffic Service Corp. Mr. Stanley is president and treasurer of the new company.

HANS E. ROSBERG, a newspaper composing room foreman before he served as a Navy chief petty officer during World War II, has joined the Mergenthaler Linotype Co. sales division.

PAUL A. MAHONY has been named vice-president in charge of sales for the Minnesota & Ontario Paper Co., Minneapolis. For the past 13 years, Mr. Mahony was assistant sales manager and sales manager of International Paper Co.



Paul A. Mahony



William Glasmann, Jr.

WILLIAM GLASMANN, JR., has been appointed composing room superintendent of the *Ogden* (Utah) *Standard-Examiner*. He formerly was assistant superintendent, and has been with the paper since 1936.

DONALD M. D. THURBER has been elected acting president of Michigan Rotary Press, Inc., Detroit, to succeed the late Blair Moody.

DONALD K. JEWELL, engineering consultant, has been named chief engineer of the new products division of Filmotype Corp., Chicago.

JUDSON A. V. HYATT is the new director of commercial sales for Fairchild Camera & Instrument Corp.

Costs less than a typewriter... saves more than it costs!



The FH costs less than a standard typewriter

Hand folding in a print shop or bindery is no longer a necessary nuisance. Now there are small electric Pitney-Bowes folding machines that can handle those small, rush jobs when your regular folder is tied up on the important big-run jobs. Skilled workers are freed from the tiresome task of costly hand-folding. You save plenty.

The little FH model, for instance, which *costs less* than a typewriter, folds five to ten times as fast as a person can fold by hand—can double-fold as many as 5,000 letter-sized sheets an hour. It makes eight different folds, handles sheets as large as 8½ by 14 inches.

Electrically driven, with semi-automatic feed, the FH can be used by anybody. It takes but a few seconds to set up for a job...easy as tuning your TV! Requires little space. And it's so light it can be carried anywhere it's needed.

Ask the nearest Pitney-Bowes office for a demonstration, or send coupon for a free illustrated booklet.



Move *indicator knobs to widths wanted ... And it's ready to go!*



The larger, fully automatic FM will fold up to 19,000 sheets an hour —wonderful time and work saver.

PITNEY-BOWES

Folding Machines

Made by Pitney-Bowes, Inc ...originators of the postage meter ... 93 branch offices, with service in 199 cities in U. S. and Canada

PITNEY-BOWES, INC.
4258 Pacific St., Stamford, Conn.
Send free booklet on Folding Machine to:



Name _____

Firm _____

Address _____

The Cost of Moving Equipment on our Floor Is Prohibitive . . . So We've SLASHED PRICES

1—Kelly Press No. 2, 24x35, Rebuilt $6500
1—Miller Simplex Press, Direct Drive Motor, Rebuilt No. 4073 ..... $6000
3—Miller High Speed Presses, swing-back feeders, good operating condition, ea. $ 975
1—Miehle Vertical V-50, Good Oper. Cond. $4900
1—Pony Miehle, No. 17265 with D.S.P. and E.D.; Motors; Good Operating Condition $3500
1—Glockner Press 15x22 Brand New Showroom Model, Fully Electrically Equipped $4500
1—Glockner Press, Brand New With Ext. Del. $5300
1—Post Envelope Press ..... $ 350
1—Post large model Envelope Press ..... $ 450
4—Kluge Units, 10x15, 6 roller, good cond. ea. $1500
2—Kluge 12x18, Double Fly Wheel, for printing & die-cutting, rebuilt, ea. ... $2200
1—No. 5 Babcock Automatic unit D.S.P., size 30x43, Motors and E.D. $4500
4—C & P Craftsmans with Rice automatic feeders, 10x15, good op. condition, ea. .. $1250
2—C & P Craftsmans, Rice auto. feeders, 12x18, ea. $1600
1—Multilith Model 1250, very late model 10x14, Serial No. 452018 ..... $1250
3—Multiliths, Model 1327, 11x17, ea. $1100
1—Davidson, Model 816, 10x14 ..... $ 850
3—A.T.F. Offset Webendorfer Chiefs, 17x22, complete with motors, ea. $4000
2—Harris Offset Model L.S.B., 17x22, complete with motors, ea. $4500
2—Harris Offset Model E.L., 22x34, complete with motors, ea. $7000
2—Model 325G Vandercook power proof presses, power tape del., size 24x47, refinished, ea. $2000
1—Vandercook, Model 2, size 20x28 ..... $ 400
1—Vandercook Model 20, 12x23 self-inking $ 275
1—Vandercook, Model 32, 15x28 self-inking $ 375
1—Potter No. 2 Gripper Proof Press, self-inking, feed table, side guide, 17x25 .. $ 600
1—50" 10Z Seybold Auto. Clamp Paper Cutter $3850
1—Dayton Seybold 36" Automatic Clamp Paper Cutter, Rebuilt $1900
2—National Full Automatic 32" Paper Cutters, Refinished ..... $ 900
1—Perfecta 51" Paper Cutter, power back gauge, automatic spacer, automatic clamp $2000
1—59" Perfecta Paper Cutter with power back gauge fully automatic $2500
2—Como fully auto. clamp paper cutters 31" & 43", power back gauge, auto. spacing, brand new ..... SPECIAL PRICE
1—Blue Streak Linotype, Model 8 No. 55581; Elec. pot, Excellent $5250
1—Model H Intertype Serial No. 12269, 3 main lines, electric pot, Mohr saw, blower $2850
1—Model H Intertype Serial No. 12270, 3 main lines, quadder, Mohr saw, electric pot, blower $3200
1—Model B-2 Intertype, Serial No. 9051, electric pot $3000
1—G2 Intertype, Serial No. 13221, late style elec. pot, with Mohr saw, comb. 7290 Mixer $3950
2—Chemco 24" Auto. Cameras, Carl Zeiss Lenses, ea. $1400
3—A3 Trim-O-Saws including Router and Jigs, 28x28 table, ea. ..... $ 375
1—Sheridan 4-A Embossing Press, 15x20, with 3-draw Peerless gold leaf attachment, electric head, sliding bed $2750
1—Sheridan Arch Embosser, 14x15, 3-draw gold leaf attachment, electric head, thermostat $1400
1—Standard No. 9, 14x20, with 3-draw gold leaf attachment and printing ink attachment feeder, 4 poster (send for circular) $3200
1—Cleveland Model 19x25, Folder with Suction Power Feeder, rebuilt $1800
1—Boston, Model 17, Wire Stitcher, 6 heads $ 775
1—#7 Boston Wire Stitcher, Cap. 7/8" ..... $ 375
3—Rosback 30" Rotary Pin Hole Perforator, equipped with 4 heads, ea. ..... $ 950
1—Rosback 26" Rotary Perforator, equipped with 8 heads, with automatic feeder ... $1500
1—Rosback Hi-Pro Power Paper Drill ..... $ 300
1—Model 8 Linotype, Serial No. 41388, 3 main magazines, electric pot, Rebuilt .. $3750
1—Model 8 Linotype Serial No. 46438 with gas or electric pots, in good oper. cond. $3350

Send for latest list of Ludlow Mats.
Send for latest list of Linotype Mats.
Send for latest list of Damon Foundry Type for exceptional savings.

Buy Now . . . You'll Never Get Better Prices

Write, Wire, or Phone HAncock 6-5885

CRAFTSMEN MACHINERY COMPANY
565 ATLANTIC AVE. BOSTON, MASS.

Gravure-Offset Process

(Concluded from page 43)

wall covering, insurance policies, table top and counter coverings, and floor coverings, produced by industrial printers and converters.

It is interesting to note that gravure-offset has been most attractive to those branches of industry having the most difficult printing problems. This is especially true of industries producing materials which have rough and uneven surfaces. To overcome this condition, the rubber covering of the transfer cylinder is made soft enough to lay a uniform ink film on the most uneven printing surface without distorting the screen characters and formations. This one gravure-offset feature alone is making it possible for industries helplessly bogged down with antiquated printing facilities to elevate themselves into the rotary printing field. It has opened an entirely new avenue of product development in the graphic arts.

Finally, the gravure-offset process of printing is a challenge as well as an asset to the entire printing industry: the printing press manufacturer, the ink manufacturer, the platemaker, and the printers themselves. The principle is old and still it's new. It combines the principal advantages of rotogravure, offset lithography and flexographic printing, and adds a few unique advantages through application of the triple combination. Since gravure-offset is taking root, we should refresh our memories and not forget that if printing press manufacturers had developed a precision flexographic press when the rubber printing plate was first introduced, ink manufacturers and platemakers would have followed suit and presses of a far advanced type would be operating in many of the country's commercial print shops, turning out work that was lost to industrial printers. It may be that the job of recapturing these losses has been reserved for gravure-offset.

Answers
to It's a Quiz

Here are the answers to the quiz on page 44. What is your score?

1. Gravure.
2. Gravure.
3. Stiffest.
4. First color may be crystallized or is chalking.
5. False. First color must be "open" to receive the second ink.
6. True.
7. False.
8. Spider chase.
9. c or 6 per cent.
10. d or gravure is most fluid; a or platen press ink is heaviest.

COLOR
puts the "Graphic" in Graphic Arts . . .

. . . Macbeth Color Control helps you keep it there

Nothing puts more life in color reproduction than vivid, accurately matched colors. The way to assure those accurate, faithful color reproductions is to standardize your color control under positive, reproducible illumination, provided by Macbeth.

Macbeth Color Matching Skylights

Produce Macbeth North Sky Daylight, the finest and most accurate commercially available illumination for critical color matching of production proofs, progs, ink samples. Many different models to fit your specific needs.

Macbeth Examolite®

Self-enclosed economy fixture producing combination of fluorescent and incandescent light correlated with Macbeth Daylight. For press sheet inspection and color working area illumination.

Macbeth Vue-O-Critic

For the standardized proofing of small and medium-sized art copy and transparencies against progs and production proofs. Self-enclosed booth incorporates Macbeth North Sky Daylight and provision for installing transparency viewer such as the Macbeth Chromocritic. Glare free for viewing glossy inks.

Write for bulletin entitled "Lighting for Better Color Quality Control in the Graphic Arts

Macbeth Daylighting Corp.
a subsidiary of the Macbeth Corp.
NEWBURGH, N. Y.

A Small New Hampshire Printer Tells All...

The Ammonoosuc Press
287 Main Street
Lisbon, New Hampshire

August 15, 1954

Dear Mr. Baum:

I have many times intended to write this letter. I do not hesitate to say that the BAUMFOLDER of mine has done more to keep me ahead of my work (and, incidentally, out of a permanent residence in the graveyard) than any other single piece of equipment I ever bought. Perhaps this might more properly be called a dissertation on the difference between not having a Folder at all and having one of any kind, so long as it was automatic. However, it was a BAUMFOLDER I bought, as the only one I had seen advertised adapted to my needs and within my budget . . . and I have never regretted the choice.

In your advertising I have seen quotes from many letters. I don't recall seeing one which told what the BAUMFOLDER can mean to the very small plant: the one-man (with an occasional assist from his wife) shop like this one. First of all, it is an understatement to say that without it I could not have remained in business under the conditions of the past few years. There wouldn't have been hours enough in a day to earn a living, let alone make a profit.

Late in 1945, following discharge from the Navy, I bought out a "going" business. Eager beaver that I was, I had it all bought and paid for almost before the ink on my discharge was dry. Like many other purchasers of one-man shops in small towns, I soon discovered that the equipment (first installed in 1906) was in much worse condition than I had expected. I also found a situation where the amount of work available was frequently too much for one man but never enough for two, with the biggest bottleneck in the folding operation.

With the help of my 14 x 20 BAUMFOLDER #11146, installed in September 1947, not one piece of the original equipment is now on the floor; directly or indirectly *it is responsible* for the fact that I *now* have *two automatic presses* and a *Linotype*, which assist in giving the Folder more to do. As far as I am concerned, *it had earned its full purchase price* by the middle of March 1948, *on just two extra jobs I couldn't have touched without it.* Since that time it has, as a *conservative estimate, averaged to earn its cost two or three times each year.* My average *gross* has been *double* that of 1946, and made in *no more time than the 1946 volume required.*

My own peak comes between January 15th and the second Tuesday of March: town report time in New Hampshire. During that period in 1953 I produced, with only the help of my wife in gathering, plus a small amount of farmed-out composition (perhaps 10% of the total), *seven* town reports, one county report, and four others for various school districts and precincts, while not getting too far behind on other miscellaneous work. These reports ran from 16 pages and cover, 100 copies, on one school district, to 64 pages and cover on one of the towns (1000 copies), with 84 pages and cover, 600 copies, for the county. In 1946-47, *before Baum,* I had all I could do to handle the reports of *three towns,* one school district and one precinct. Now, thanks to your Folder and the other things it has made possible (even necessary), I have a virtual *one-man production line.* By the time the last sheet of a report is off the press, everything except the final signature is folded and ready for my wife to gather. All my equipment being housed in a room 27 ft. square, it is easy to run the Folder while keeping one eye on the press. (On a couple of occasions where time was really at a premium I have had both presses running while I folded).

Naturally, it is not in use every day, but when it is, oh! brother! A shop of this kind cannot boast of the huge single runs it has folded. My longest to date has been a mere 7000, but it was an 8-page, 2-parallel job, and there again I *couldn't have touched it without Russ Baum's little machine.* How many billions of good accurate folds are left in it I wouldn't guess, but there must be plenty. With my press sizes and floor space a larger model is, of course, out of the question, but you may rest assured that if and when this BAUMFOLDER needs replacing, another BAUMFOLDER will follow it.

Best regards from as satisfied an owner as you have.

Very sincerely yours,

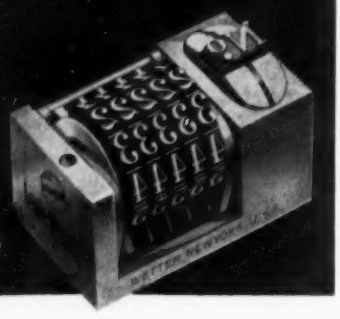
(Signed) Edward L. Presby, Proprietor
The Ammonoosuc Press

BAUMFOLDER Goldmines in various sizes . . . supplied to largest and smallest firms by RUSSELL ERNEST BAUM, INC., 615 Chestnut St., Philadelphia

Over 25,000 BAUMFOLDERS creating profits daily. Supplied on pay-for-itself terms

BETTER NUMBERS! BETTER PRICES!

WETTER gives you more for less



Compare these prices . . . compare these features. Compare the design, quality and cost of Wetter Numbering Machines with *any* on the market and you'll see why printers all over the country agree . . . NUMBER IT BETTER – *and for less money* WITH WETTER!

NONPAREIL MODEL – *for general use on large dia. cylinder, automatic and platen type presses.*

Roman or Gothic figures, in either forward or backward motion. Solid "No." slide plunger precedes figures, – only 7 points above type high. One-piece solid steel frame.

5-wheels – 9 picas by 64 pts. $24.00
6-wheels – 10 picas by 64 pts. $26.00
Removable slide plunger $1.00 additional

LOCK-WHEEL MODEL – *for small dia. cylinder high-speed presses.*

Designed for accurate numbering at maximum press speeds. Patented lock bar prevents overthrow of wheels through inertia, and from pulling over when in contact with inking rollers. One-piece solid steel frame.

5-wheels – 9 picas by 64 pts. $29.00
6-wheels – 10 picas by 64 pts. $31.00
Removable slide plunger $1.00 additional

All prices F. O. B. Brooklyn, N. Y.
Both models available in 7 and 8-wheels.

WETTER NUMBERING MACHINE CO.
ATLANTIC AVENUE & LOGAN STREET · BROOKLYN 8, N.Y.
ONLY UNION MADE NUMBERING MACHINE IN U.S.A.



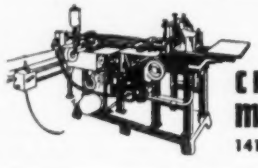
MASS MAIL

The CHESHIRE Way*

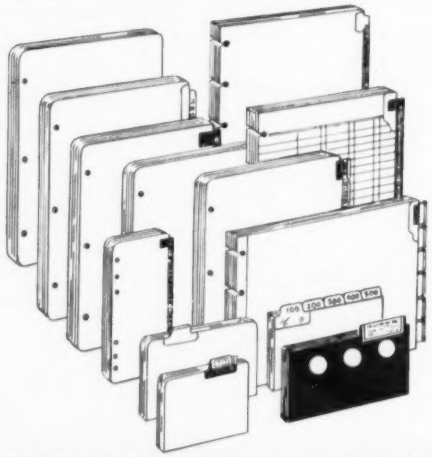
● Automatically attach addressed labels at operating speeds up to 18,000 per hour. Faster, more accurate than any other method, hand or machine. Opens mail room bottlenecks, maintains schedules, reduces subscription complaints.

100,000,000 mailings per month on Cheshire machines. Earlier models still operating after 24 years' constant use.

* An addition to, not a replacement of, your present addressing system. Apply roll strip or continuous pack form labels.



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1415-25 W. Altgeld Street, Chicago 14, Ill.



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Customers stick with you...

when you print labels on MID-STATES *Really Flat*® Gummed Papers

Customers keep coming back for more when you deliver what they want... and that's why it pays you to print label jobs on top quality Mid-States *Really Flat* Gummed Papers.

Your customers will like the appearance of their labels. These gummed papers print beautifully by any process. You make extra money because it's easy to print on these stocks. They run as fast and troublefree as any book or bond paper.

The *Really Flat* Line is now better than ever, with improved grades and an even wider selection of stocks and colors.

FREE SAMPLES of all colors (except Day-Glo), weights, and grades in the *Really Flat* Line are in a handy booklet. Helpful data also included. Write today.

SUPER-BRIGHT DAY-GLO® COLORS

For startling attention value, sell the unequalled brilliance of Mid-States *Really Flat* Gummed Day-Glo Daylight Fluorescent Coated Papers. No license needed. Write for special Day-Glo sample folder.

LEADERS IN THEIR LINE

MID-STATES Gummed Paper Company
2521 South Damen Avenue, Chicago 8, Illinois
New York • Boston • Philadelphia • Cleveland • Detroit • St. Louis • Atlanta • Los Angeles

High speed varnishing the Christensen way, can boost your profits



The Christensen Varnisher with continuous stream feeder

Varnishing — of labels, covers, promotion pieces, etc., raises your profit on any job on which it is used.

The Christensen operates at almost double the speed of other varnishers.

Sheets are fed in at top of cylinder, with guides, registers, etc. in clear view and easily reached for adjustment. Misfed sheets are carried to reject tray without stopping machine or slowing production and sheets are under gripper control from feed-in to delivery.

Dusting roller cleans sheets before varnishing and keeps fountain dust-free.

Sheets pass through drying oven in two layers, one above the other, at one half the speed of the varnishing operation.

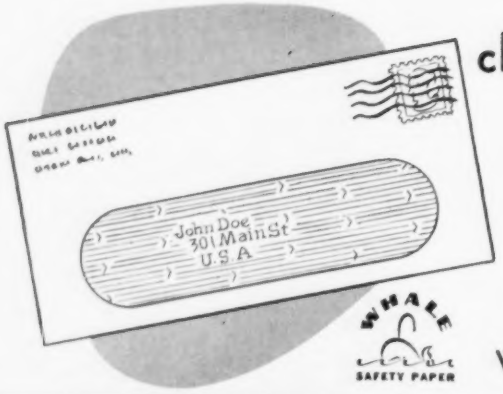
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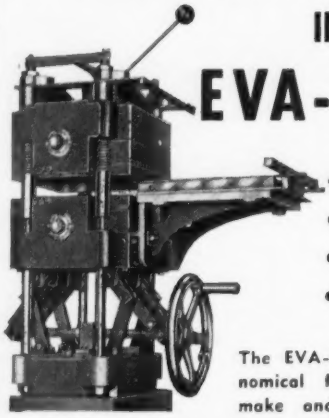
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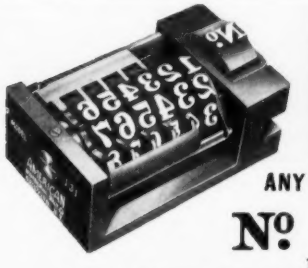
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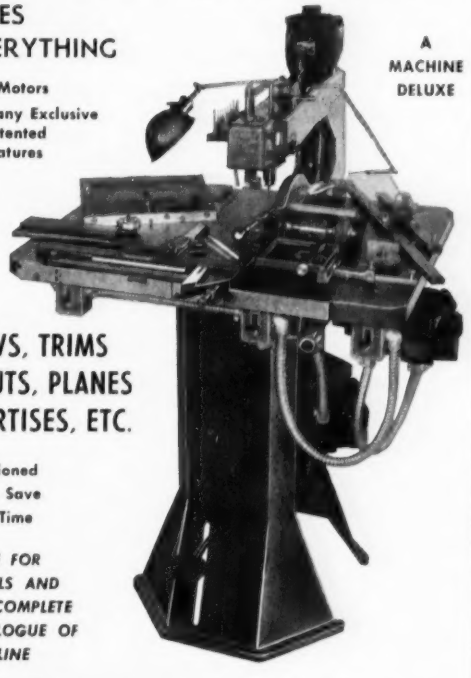
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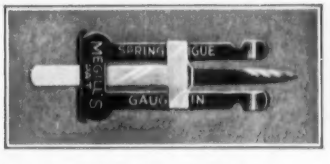
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Advertisers' Index

Accurate Steel Rule Die Manufacturers 5
Aigner Indexes 100
American Airlines, Inc. 16
American Carbon Paper Mfg. Co. 104
American Evatype Corp. 102
American Numbering Machine Co. 103
American Roller Company 105
American Steel Chase Company 105
American Type Founders 11, 12, 13

Baum, Russell Ernest, Inc. 99
Bingham's, Sam'l, Son Mfg. Co. 7
Blatchford, E. W., Co. 94

Cantine, Martin, Company 104
Challenge Machinery Co. 105
Chandler and Price Company 80
Cheshire Mailing Machines, Inc. 100
Comma 106
Consolidated Water Power & Paper Co. 4
Craftsman Line-up Table Corp. 25
Craftsmen Machinery Co. 98
Cromwell Paper Co. ..... Inside Back Cover

Dennison Manufacturing Co. 32
Dexter Folder Company 101
Douthitt Corp. 105
Doyle, J. E., Co. 104
Duplicate Forms Co. 104, 106
Dutro, Orville, & Son, Inc. 103

Eastern Corporation 24
Econo Products, Inc. 89
Engdahl Bindery 104

Fairchild Camera and Instrument Corp. 28

Gaetjens, Berger & Wirth, Inc. 103
General Electric Company 8, 9
Gilbert Paper Company 83
Graphic Arts Employment Service 106
Graphic Arts Industry, Inc. 104

Hamilton Tool Company 79
Hammermill Paper Company 107
Heidelberg Automatic Presses 88
Hill Rubber Co., Inc. 106
Hollingsworth & Whitney Co. 14, 15
Holmen Company 106
Howard Paper Mills, Inc.
  Aetna Paper Company Division 27
  Dayton Envelope Company Division 75
Hudson-Sharp Machine Co. 95

International Paper Company 81
Intertype Corporation ..... Outside Back Cover

Jahn & Ollier Engraving Co. 33

Kimberly-Clark Corp. 20, 21
Kleen-Stik Products, Inc. 10

Lawson, E. P., Co. 85
Linotype Parts Company, Inc. 93
Ludlow Typograph Company 1

Macbeth Daylighting Corp. 98
Mackenzie & Harris, Inc. 106
Magnacraft Mfg. Co. 105
McKenzie Service, Inc. 106
McLaurin-Jones Company 35
Megill, Edward L., Co. 105
Mergenthaler Linotype Co. ..... Inside Front Cover
Mid-States Gummed Paper Company 101
Miehle Printing Press & Manufacturing Co. 77
Miller Printing Machinery Co. 31
Minnesota Mining & Mfg. Co. 22

National Lead Company 94
Neenah Paper Company 29
Nekoosa-Edwards Paper Co. 23
Northern Machine Works 105
Northwest Paper Company 71, 72

Offen, B., & Co. 105
Oxford Paper Company 17, 18

Payne, Ernest, Corp. 104
Pitney-Bowes, Inc. 97
Process Color Plate Co. 2

Richards, J. A. Co. 103, 104
Rosback, F. P. Company 96

St. Regis Sales Corporation 69
Simonds Saw and Steel Co. 34
Sinclair and Valentine Co. 76
Sorg Paper Company 6
Standard Tag Company 105
Statikil 102
Sun Supply Company 19

Tileston & Hollingsworth Co. 105
Ti Pi Company 105
Turner Printing Machinery, Inc. 26
Type & Press of Illinois, Inc. 104

Vandercook & Sons, Inc. 102

Warren, S. D., Company 30
Wesel Manufacturing Co. 102
Western Gear Works 103
West Virginia Pulp & Paper Co. 90, 91
Wetter Numbering Machine Co. 100
Whale Safety Paper Co. 102



Tempt more readers inside with

HAMMERMILL COVER

Wins and holds attention for your promotion pieces with its 3 outstanding advantages

1. STRIKING APPEARANCE

For irresistible eye appeal, Hammermill Cover is produced in a rainbow array of eleven lively colors and a clear, bright white—all scientifically selected for their popularity. They provide soft, warm backgrounds for colored inks. And you can obtain Hammermill Cover in a choice of distinctive finishes—Antique and Ripple, Brushmark and Morocco. What's more, all Hammermill Cover has high bulk for weight, resulting in a rich, substantial feel.

2. SUPERIOR PRINTABILITY

Hammermill Cover has a uniformly resilient printing surface for letterpress or offset—in all finishes. Its firm texture takes and holds inks properly. And it prints rapidly, enhances the appearance of halftones, line cuts, solids, ornaments and type. Antique and Ripple finishes are exceptionally like-sided for "work and turn" printing.

3. RUGGED DURABILITY

Unusual strength is a basic quality of Hammermill Cover. Made from strong, virgin spruce fibers, it will withstand repeated handling. And it has toughness together with pliability to fold and crease cleanly without cracking.

SHOW YOUR CUSTOMERS plain and printed samples of Hammermill Cover. You will find it sells itself when you recommend it for catalogs, broadsides and booklets that command attention and tempt readers inside—the kind of printing that pleases buyers and wins repeat orders.

☆ ☆ ☆

Made with the skill and care given to Hammermill Bond, Hammermill Cover is one of a score of advertised Hammermill lines your customers know and want.

HAMMERMILL COVER

BY THE MAKERS OF HAMMERMILL BOND

UNSURPASSED FOR: CATALOGS · BOOKLETS · MENUS PRICE LISTS · FOLDERS · BROADSIDES · MANUALS · PROGRAMS

THE LAST WORD

BY WAYNE V. HARSHA, EDITOR

★ No sooner had we made the flat statement that we had never caught the *Saturday Evening Post* or the *New Yorker* in a typographical error (we should know better than to make a *flat* statement like that anyhow), than one of our good friends in San Antonio, Louis T. Brucks of the Dullnig Printing Company, wrote to tell us of not one but *three* errors in the "Keeping Posted" department of the July 24 *Post*. It turns out that Santa Fe in the railroad name, Atchison, Topeka & Santa Fe, was spelled *Sante* three times in the same article. This kind of a mistake seemed to Mr. Brucks to be in the "rhubarb" classification rather than a typographical error. Somebody on the *Post* should have known better, Mr. Brucks thought, so he wrote to the *Post* about it and received a reply from H. P. Cook, associate editor, as follows:

"If, as your letterhead indicates, you are in the printing business, you must have known that Mr. Harsha's statement was altogether too complimentary to the *Post*. I can honestly say, however, that it is at least uncommon to find the same mistake three times on one *Post* page. I have no idea how that one got by our usually careful proofreaders. The mistake was finally caught and new plates were made to catch part of the run."

Now that we think about it, what we really wrote was that we had never caught the *Post* or the *New Yorker* in a typographical error. But it seems others have. Our unusually alert assistant editor has found two in the *New Yorker* recently. In the July 31 issue, page 13, center column, 23rd line, the word "uproarious" was spelled "unproarious," and in the August 14 issue, page 19, third column, 16th line, the word "asleep" got spelled "alseep."

Perhaps we'd be safer to guarantee that we *can* find a typographical error in *anything* we pick up these days!

★ Things-we-never-knew-till-now department: In 1631 Barker & Lucas printed the so-called "wicked Bible" which derived its name from a typographical error in which the word "not" was left out of the 7th Commandment. They were fined $12,000.

★ We used to try to make profound economic predictions in these columns, but gave up entirely not so long ago when we read this in the *Chicago Tribune* financial section:

"Xylophone sales, which were rather in fiscal 1953, particularly in the first, second, and southwest quarters, in 1954 are expected." So help us, that's all there was to it.

Those prophets of utter doom must have been slightly discombooberated when they noted that there was a slightly improved second quarter in American business, ending a nine-month decline. That's what a recent Commerce Department report says.

Gross national product—total value of goods and services—edged up to a yearly rate of $356 billion in the April-June stretch, about $200 million above the first three months, but $14 billion under the second quarter last year when the business boom hit the top.

Consumer spending climbed to a record $233 billion, $2.5 billion ahead of the first quarter. This combined with increased private construction outlays offset a reduction in federal spending. Inventories, the report said, continued to decrease at an annual rate of $4 billion.

Henry H. Heimann, executive vice-president of the National Association of Credit Men, believes 1954 will turn out to be "a good year—far better than the average in a competitive economy."

★ *The quick brown fox jumps over the lazy dog.* How many times have you seen that sentence, or perhaps used it yourself, in type specimen books? The E. F. Schmidt Company, Milwaukee lithographers, has started a quiet little contest in its house publication, *Reflections,* for the shortest possible sentences with all 26 letters.

Just for fun last year, Mrs. Beatrice Warde, that beauteous publicity gal for the English Monotype company in London, dreamed up a few colorful samples such as these:

"Whizzing jap alky driver subject of next requiem."
"Flagrant knave coaxes jumpy zebu to chew quid."
"Dumpy kibitzer jingles as exchequer overflows."
"Jail zesty vixen who grabbed pay from quack."
"Exquisite farm wench gives body jolt to prize stinker."

Can you write *shorter* sentences containing all 26 letters? If you can, send them to us, and we'll be happy to send you a picture post card on our next vacation.

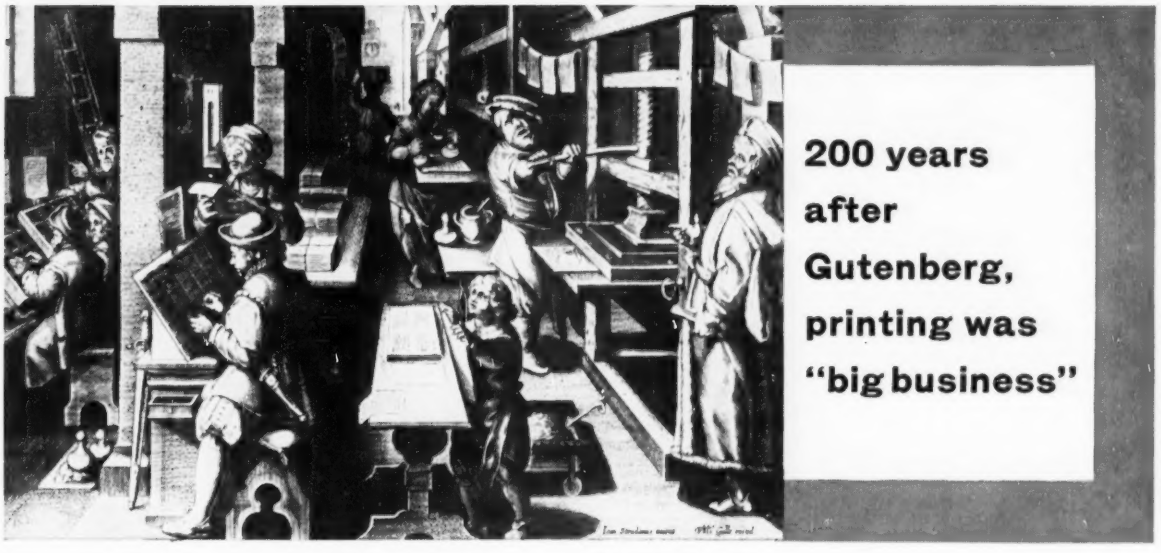
★ It has just been brought to our attention that some printers and lithographers are not entering the PIA Printer's and Lithographer's Self Advertising Contest this year because their entries in previous years failed to receive an award. Since their advertising hasn't changed much, they believe there is no chance to be an award winner this year.

Now just for the record, we'd like to say that such an attitude as this has been anticipated. So, in order to give entrants an equal chance, new judges are chosen each year. They are always top-flight men in the field of advertising, but by changing the judges, award winners are determined through different points of view in each contest.

Now, just because you didn't win an award last year, don't fail to enter *this year.* There's still time. October 22 is the closing date and you may get details of the contest from Miller Printing Machinery Co., 1117 Reedsdale St., Pittsburgh.

★ It seems that everybody, but everybody, reads THE INLAND PRINTER. Things our subscribers ask us to do are just short of fantastic. One of our subscribers in Jaffa, Israel, by the name of Isidor Wechsler, is trying to locate two buddies of his who left Botosani, Rumania, in 1922 or 1923. William Goldenberg, a printer, and his brother Lazar, went to live with their sister Esther in Philadelphia. It appears that Isidor lost trace of them shortly thereafter. If you know the Goldenbergs, let us know and we'll inform Mr. Wechsler.

★ And then there was the proofreader who asked: "If more than one mouse are mice, would more than one spouse be spice?"



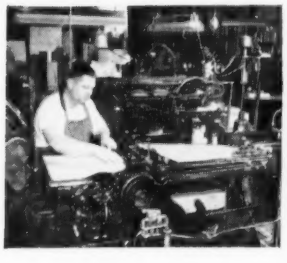
A 17th Century printshop in Antwerp. Ermine trimmed robe on the "boss" (right) shows business was good.

Today's high-speed, high-fidelity printing demands the best makeready . . . starts with

Cromwell HIGH-FIDELITY TYMPAN specially prepared

Known everywhere for:

- **more impressions, fewer changes**
- **extra-hardness, extra-toughness**
- **uniform texture, free from high and low spots**
- **absolute resistance to oil, moisture, cleaning solvents**
- **lowest cost in the long run . . . even for short runs**





Unconditionally guaranteed. Clipped, scored and trimmed for *your* press make. Ask your Cromwell jobber.

A sample is our best salesman. Ask for working samples for your press—letterpress or offset.

Cromwell PAPER COMPANY

Cromwell Paper Company
4801 South Whipple Street
Chicago 32, Illinois

Send working samples of Cromwell Special Tympan to me without charge or obligation.

Name_____

Firm Address_____

City_____ Zone_____ State_____

Press Make_____ Top Sheet Size_____

Check: ☐ Square Cut ☐ Clipped ☐ Scored

THE OLD WAY

SIX THINGS TO DO . . . HAND OPERATIONS

(1) The operator drops a number of quads and spacebands into the assembling elevator by keyboard manipulation.

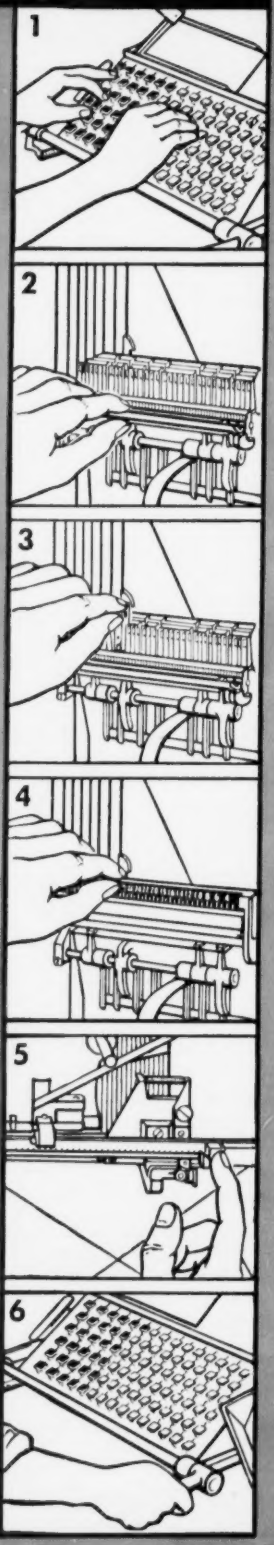
(2) Opens the assembling elevator gate.

(3) Transfers some of the quads and spacebands (they must be counted) from the right hand end of the line to the left end.

(4) Closes the assembling elevator gate.

(5) Usually has to trip the assembler slide in order to straighten up the line of matrices.

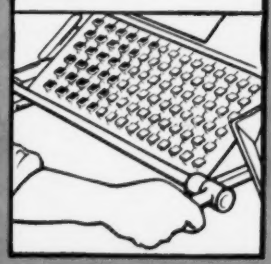
(6) Sends in the line.



THE NEW WAY

NOTHING TO DO BUT SEND IN THE LINE

THIS SPACE REPRESENTS TIME AND MONEY SAVED



INTERTYPE AUTOSPACER EARNS LARGER PROFITS

CENTERING LINES is one feature of Intertype® Automatic Quadding and Centering which makes more profits for you.

THE DRAWINGS at the left show the ordinary method of centering a line of type on a line composing machine. Note all the hand operations and think of the work required to set all the centered lines in one issue of your newspaper or in your book and job work. Consider what this work amounts to in the course of months and years.

ALL SUCH WORK CAN NOW BE DONE AUTOMATICALLY WITH THE INTERTYPE AUTOSPACER.

THAT IS NOT ALL. For the Autospacer not only centers lines, it also quads out short lines, including lists of all kinds, flushed heads (right or left) also radio programs, crossword puzzles, and many other kinds of newspaper composition.

SETTING WHITE SPACE by hand is costly. The modern way is to set it automatically with the Intertype Autospacer and save money.

INTERTYPE

360 Furman St., Brooklyn 1, N.Y.; 57 West Grand Ave., Chicago 10; 500 Sansome St., San Francisco 11; 1007 Camp St., New Orleans 10; 1220 South Maple Ave., Los Angeles 15; 80 Federal St., Boston 10. Canada: Toronto Type Foundry Co. Limited, Toronto. Distributors Throughout the World

LOOK TO PROGRESSIVE INTERTYPE

Text in 8 Point Bell Gothic Bold